

Bulletin of
the Whitney
Museum of
American
Art

1981-82

Whitney Museum of American Art

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New York, New York 10021

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Hours:

Tuesdays 11–8, Wednesdays–Saturdays 11–6

Sundays and holidays 12–6

Closed Mondays and Christmas

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\$2.50. Senior citizens \$1.25. Tuesdays 5–8 free, made possible by Mobil. Members free. Children under 12 free when accompanied by an adult, made possible by Manufacturers Hanover Trust. College students with current ID free, made possible by Helena Rubinstein Foundation. New York City secondary-school groups free, made possible by The Hearst Foundation, Inc.

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New York, New York 10013

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Whitney Museum of American Art Fairfield County

One Champion Plaza

Stamford, Connecticut 06921

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Free admission

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Bulletin of the Whitney Museum of American Art

Fall 1982, vol. 4

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Andrea Ackerman

Bulletin of the

**Whitney Museum
of American Art**

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Whitney Museum of American Art, 1966

Marcel Breuer

1902–1981



MARCEL BREUER, architect of the Whitney Museum of American Art, died on July 1, 1981. Born in Hungary, Breuer studied at the Bauhaus before coming to the United States in 1937 to teach at Harvard University's Graduate School of Design. He moved his practice to New York City in 1946. The Whitney Museum, which opened in 1966, is his most famous building in the United States.

His theoretical statements identify with clear consistency much of the rationale expressed in a building which has served its purposes so well:

While architecture has very much to do with solutions proved by experience, and while sound construction and economy turn us toward proved solutions, those solutions should constantly be checked against experiments with new developments. We cannot separate the two: responsibility based on experience and the adventures of progress....

Experiment is one of the responsibilities of the architect and I have found that most clients are willing to share the venture, the calculated risk.

Architecture is not the materialization of a mood. Its objective is general usefulness, including its visual impact. It should not be a self-portrait of the architect or the client, though containing personal elements of both. It should serve generations and while man comes and goes, buildings and ideas endure.

Marcel Breuer, *Sun and Shadow*, 1956

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Alexander Calder
Constellation, 1941
Painted wood and wire, 51 × 46½ × 10 inches (129.5 × 118.1 × 25.4 cm)
Promised gift of Mrs. Theodate Johnson Severns P 3.81

Highlights of the Year

508,839	Visitors
30	Exhibitions
10	Film/Video Gallery Exhibitions
9	Traveling Exhibitions
32	Books, Catalogues, and Brochures
147	Staff Members
153	Volunteers and Interns
94	Works Acquired
6	Promised Gifts
338	Lenders
1,102	Works Borrowed
1,031	Works Lent

Totals include Branch Museums

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Report of the President

Flora Miller Biddle

Gathering thoughts about the past year, myriad impressions flash by, a dynamic collage of art lovers, paintings, sculptures, drawings, prints, films, galleries, meetings, parties—even phone calls! In “20th-Century American Art: Highlights of the Permanent Collection,” on the Museum’s third floor, Robert Henri’s vivid portrait of my grandmother, Gertrude Vanderbilt Whitney, brings to mind the significance of patronage, which underlies and suffuses this collage. As Gertrude said at the opening of the Whitney Museum of American Art in 1931:

For twenty-five years I have been intensely interested in American art. I have collected during these years the work of American artists because I believed them worthwhile and because I have believed in our national creative talent. Now I am making this collection the nucleus of a museum devoted exclusively to American art—a museum which will grow and increase in importance as we ourselves grow.... In making this gift to you, the American public, my chief desire is that you should share with me the joy which I have received from these works of art.

As part of the planning for a building for the Whitney Museum’s Permanent Collection, members of the Board of Trustees traveled to Europe in November 1981 to view new museums, and to attend the opening of Tom Armstrong’s exhibition, partially sponsored by Philip Morris International, “Amerikanische Malerei, 1930–1980,” at the Haus der Kunst in Munich. This large and excellent survey of the major art movements of the past half century drew much critical acclaim. The trip reinforced our awareness of the tremendous interest in American art that exists in Europe. In Germany and Holland we saw hundreds of fine works by American artists of the forties, fifties, sixties, and seventies, beautifully installed in museums which were, in several instances, created just for the display of these works.

Virtually all of these European museums and collections are supported by governments or government agencies. For art museums in Europe there are few private patrons, or corporate sponsors; the government is the major patron. In some ways, how marvelous it would be to have all this done for us—health, educational, and cultural institutions funded by a munificent central power. Museum staffs would be made up of scholars, seekers only of truth and beauty, unsullied by the constant search for funding. We viewers, in our turn, would be pure in our passionate absorption in works of art assembled for our pleasure and edification.



John Marin

Wave on Rock, 1937

Oil on canvas, 22 $\frac{3}{4}$ x 30 inches (57.8 x 76.2 cm)

Purchase, with funds from Charles Simon and the Painting and Sculpture Committee 81.18

However, the United States today is on a par with the "old countries" in abundance, quality, and geographical dispersion of cultural institutions of *all* kinds – and yet, we are comparative newcomers, regarded until recently as not only upstarts but philistines!

From my viewpoint as President of the Whitney Museum of American Art, the extraordinary diversity of our patronage and the generosity of those who support us are paramount features of the success of our operations. As we broaden our horizons, it becomes important to specifically identify our Museum's patronage, which takes many different forms. One of these is that of artists or their estates. Historically, there is good reason for this; as the *New York Times* noted the day the Whitney Museum opened: "This is a museum founded, maintained

and managed by artists, since Mrs. Whitney, the curator [Hermon More] and his assistants are sculptors or painters." Just this year, an exhibition on the second floor during February and March bore eloquent witness to this tradition, presenting works that form part of the generous bequest of Katherine Schmidt—a bequest which will also establish the Whitney Museum's largest endowed fund for the purchase of art. Katherine Schmidt had her first one-artist exhibition at the Whitney Studio Club in 1923, and her work was included in nearly every early Whitney Museum Biennial. This gift underscores the close relationship the Whitney Museum has always maintained with artists. Other examples of their patronage include major bequests of the work of Edward Hopper and Reginald Marsh, as well as the new and extraordinary support this year of five artists who each contributed \$2,500 to the Studio Fellows of the Whitney's Independent Study Program: Richard Diebenkorn, Donald Judd, Agnes Martin, Robert Motherwell, and Robert Rauschenberg.

Private support of the Whitney Museum has many aspects. Our Board of Trustees continues to grow—not only in number but in its awareness and involvement in the present needs and future planning of the Museum. This year we welcomed to the Board Mrs. Thomas M. Evans, who also serves as a Trustee of the New York Botanical Garden and is a member of the Fine Arts Committee of the Smithsonian Institution; George S. Kaufman, President of Kaufman Realty Corporation and Astoria Studios, Inc., who is also a Trustee of the Foundation of the Fashion Institute of Technology and is a member of the New York City Advisory Council for Motion Pictures and Television; and Faith Perelman, who also serves on the boards of the Lenox School and Broadjump, Inc. It has been extremely significant for the stability and growth of the Museum that Trustee contributions presently represent 71 percent of all unrestricted giving to the Museum, a 90 percent increase in the level of involvement in the past five years.

This involvement also manifests itself in the broad activities of the thirteen Trustee committees that participate in the formation, implementation, and continuation of our policies and programs. They oversee the Museum's investments, keep a weather eye on the budget, and raise essential funds for acquisitions and exhibitions. The members of these committees put their unique talents and ideas to work for the Museum—their commitment and generosity are absolutely pivotal, and I want to express the Museum's tremendous appreciation.

I also want to announce the formation of the Museum's new Library Committee, chaired by Brendan Gill and dedicated to maintaining and strengthening the Whitney's library as a center for scholarship on American art.

Another aspect of private patronage, and one in which the United States is the leader, is membership. Membership in the Whitney Museum has risen 223 percent in the past five years. In addition, during the same period, revenue from corporate memberships increased by 576 percent. Our membership increases and the members *participate*. Babette Cohen and Helen Halpern are two especially vigorous and praiseworthy examples of that participation. Under Babette Cohen's leadership, the Friends Council contributed greatly to making membership in the Museum more lively and rewarding, while Helen Halpern, with her



Frank Stella

Silverstone, 1981

Mixed media on aluminum and fiberglass, 105½ x 122 x 22 inches (268 x 309.9 x 55.9 cm)

Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President;
the Sondra and Charles Gilman Jr. Foundation, Inc., Mr. and Mrs. Robert M. Meltzer;
and the Painting and Sculpture Committee 81.26

band of dedicated volunteers at the membership desk in the Museum's lobby, has established a tradition of friendly personal presence that not only enlists new members but enriches the experience of the Museum for many of our visitors.

This spring, a European museum almost succeeded in acquiring one of the Whitney Museum's crown jewels, Alexander Calder's *Circus*. The Board of Trustees made the bold and brave decision to attempt to acquire it, convinced that the *Circus* is a vital part of the Whitney's identity. As our Chairman, Howard Lipman, expressed it: "Calder and the Whitney are one and the same. The *Circus* is the heart of Calder's youth and it must remain at the Whitney." At that time, he himself pledged \$100,000 toward this effort. Additionally, contributions of \$50,000 or more were made by the Lauder Foundation, the Thomas M. Evans Foundation, and MacAndrews & Forbes Group Incorporated, through our Trustees Leonard A. Lauder, Mrs. Thomas M. Evans, and Faith Perelman. They were joined by the Robert Lehman Foundation, Inc., which gave \$125,000.

Even so, we would not have been able to reach our goal but for the great generosity of the Robert Wood Johnson Jr. Charitable Trust, which established a matching fund of \$625,000—half our goal. By May 5, 1982, we were able to hold a press conference at which Tom Armstrong announced that we had met and surpassed our target of \$1.25 million in only three weeks! The *Circus* will now remain in the United States and at the Whitney Museum.

With increased attendance, an increasingly important aspect of patronage are those grants which make the Museum more accessible to the public—by funding free or reduced admission, by promoting the visitor's educational experience, and in reaching out beyond the Museum. Mobil Corporation again made possible free Tuesday evenings at the Museum, always our most popular time. Manufacturers Hanover Trust continued grants for free admission and gallery guides for children, and the daily showings of the Calder *Circus* film in our lobby. The Helena Rubinstein Foundation continued to fund free admission for college students as well as our Independent Study Program for young scholars of American art. Support for the Studio Fellows of the Independent Study Program, including the provision of studio space in Lower Manhattan for the participating young artists, came from the Billy Rose Foundation, Inc., and Best Products Foundation, with additional support from Mr. and Mrs. Wilfred P. Cohen and Dia Art Foundation, Inc., as well as the six artists I mentioned earlier. The Hearst Foundation, Inc., underwrote a program of free admission for New York City secondary-school groups. Joel and Anne Ehrenkranz made possible the fifth annual Whitney Symposium on American Art, a significant and unique contribution to scholarship in this field. The Nina W. Werblow Charitable Trust assisted with the bi-monthly calendar for members and friends. Mrs. Laurance S. Rockefeller funded the Art-reach program, with lecturer Sharon Fishel bringing American art into school classrooms with imagination and enthusiasm throughout the greater New York area; the program also brings teachers and students to the Museum. Another "reaching out" was made possible by the American Federation of Arts, which is traveling selections from the film program of the Whitney's 1981 Biennial across

Flora Miller Biddle after the press conference announcing the "Save the Calder Circus" campaign, April 15, 1982.



the country. The Mary Reynolds Babcock Foundation made a grant for educational purposes which by its very flexibility will be of great assistance to our activities in this area. Finally, both the Ambrose Monell Foundation and the Dunlevy Milbank Foundation made generous grants to the Museum for general operations; although not in support of a particular program, such grants are an important aid in meeting the expenses of daily Museum operations.

Support for the Whitney Museum's exhibition program demonstrates the strong mix of patronage that exists in America. For example, the New York State Council on the Arts was the largest underwriter of our comprehensive and adventuresome exhibition of video artist Nam June Paik. Support for this exhibition also came from the National Endowment for the Arts, the Rockefeller Foundation, Sony Corporation of America, and Mr. and Mrs. Howard Wise. Additional corporate exhibition support was provided by IBM, which made possible "New American Art Museums." The National Endowment for the Arts also supported the exhibitions "American Prints: Process & Proofs" and "Ceramic Sculpture: Six Artists," and provided support for "20th-Century American Art: Highlights of the Permanent Collection" and the New American Filmmakers Series.

Additional government support came in the form of operating grants from the New York State Council on the Arts, which—in addition to continuing to support the New American Filmmakers Series—generously increased its grant this

year, and the Institute of Museum Services, which continued its valuable support for such essential (and difficult to fund) expenses as maintenance and security.

When the five-year installation on the Museum's third floor of "20th-Century American Art: Highlights of the Permanent Collection" opened in October 1981, the Whitney Museum achieved a new stage in its maturation as an institution. This new aspect of the Museum's overall program is the direct result of the Report of the Long Range Planning Committee of the Whitney Museum of American Art, which was adopted by the Board of Trustees on March 2, 1978. The Report recommended, in part:

As a national museum with an international audience, the Whitney Museum will move systematically and purposefully toward the collection and exhibition of the best possible permanent collection of twentieth-century American art.

Examples from the permanent collection will, when possible, have first exhibition priority; a program to achieve this will be initiated. Visitors should become acquainted on a continuing basis with the Museum's permanent collection. Exhibition of the permanent collection will add a new dimension to the international image of the Museum.

To now devote the entire third floor for the period of five years to the exhibition of selections from the Permanent Collection is a major commitment, and one made possible with the substantial and farsighted support of the Alcoa Foundation. Subsequently, the Andrew W. Mellon Foundation made a significant five-year grant to support exhibitions and publications relating to the Permanent Collection—a grant whose program was determined by the Museum and the Mellon Foundation in joint consultation.

In a sense, "20th-Century American Art: Highlights of the Permanent Collection" is a permanent introduction not only to American art of the twentieth-century, but also to the Whitney Museum itself, which has been so much a part of that history. Another introduction to the Whitney Museum was the audio-visual orientation program—designed by Russell Connor, Head of our Public Education Department—installed in the Lobby Gallery during the winter and made possible by a gift from Mr. and Mrs. Leonard L. Milberg. At this time of new directions for the Whitney Museum, both of these installations have helped us to articulate our purposes not only for ourselves but for our public.

The installation of "20th-Century American Art: Highlights of the Permanent Collection" also demonstrates the Whitney Museum's need for more space. The Permanent Collection has grown from 600 works in 1930 to over 10,000 works today—and we are able to show only seventy-three! As the 1978 Report of the Long Range Planning Committee noted:

Space in the present building is inadequate for the ideal needs of the Museum. While the building is currently manageable and enjoyable, it is too small to function as the major center for the permanent exhibition of American art of the twentieth century, as a showcase for temporary exhibitions, and as an educational center.

In the spring of 1981, a Building Committee, chaired by Elizabeth M. Petrie, was empowered by the Board of Trustees to select an architect for a possible addition

to the Whitney Museum. After intensive interviews with many architects and visits to new American art museums, the Committee recommended Michael Graves to make preliminary designs, and he was duly retained by the Board of Trustees on October 14, 1981.

The strong mix of patronage I have mentioned in this report—private, foundation, corporate, and governmental—becomes ever more important as the level of government support of the arts decreases. The Whitney Museum has made a concerted effort over the years to reach out to each of these sectors for support, with the result that we have been able to maintain stability both fiscally and programmatically. At the same time, we have looked toward the future, not only in the possibility of new construction, but also in establishing branch museums—in downtown Manhattan, where the New York corporate community loyally supports us; in Stamford, Connecticut, where Champion International Corporation is our most gracious and generous corporate host; and in Philip Morris Incorporated's new headquarters at Park Avenue and Forty-second Street, where we will have a most splendid sculpture installation as well as a gallery for temporary exhibitions when this building is completed. If I could capture our spirit at this moment, I would say it is a sense of level-headed adventure. My closing words are also my most heartfelt, in which I hope you will join me: profound praise and thanks to our Director, Tom Armstrong, for his verve and dedication and skill in helping the Museum chart a course through the demands and opportunities of these challenging times.



Installation view of "20th-Century American Art. Highlights of the Permanent Collection"; from left, works by David Smith (two), John Chamberlain, Franz Kline, and David Smith.

Report of the Director

Tom Armstrong

In the life of a dynamic public institution, each year assumes a distinctive character. This particular fiscal year marked two milestones in the history of the Whitney Museum of American Art and its collection: the opening of an ongoing exhibition of outstanding examples from the Permanent Collection, and the public announcement of plans to expand the Museum to provide space for a permanent installation of the collection.

The Permanent Collection originally derived from the personal collection of Gertrude Vanderbilt Whitney. Her activities in behalf of American art, which remain the basis for the programs of the Whitney Museum, were primarily devoted to supporting living artists by exhibiting and purchasing their work. Although the Whitney Museum over the past fifty-one years has been best known for its temporary exhibitions, nonetheless its acquisitions program has resulted in the most comprehensive collection of twentieth-century American art. Since I became Director in 1974, a concentrated effort has been made to further strengthen specific areas of the collection through major gifts, promised gifts, and purchases.

Prior to this year, there had never been a permanent installation of any part of the collection. Yet a museum is distinguished from an exhibition center by the fact that it exhibits, interprets, and preserves a permanent collection; and it is judged by the quality of its permanent collection. The Whitney Museum took a significant public step to affirm its role as a museum in October 1981, when seventy-three outstanding paintings and sculptures from the collection, providing an overview of twentieth-century American art, were installed on the third floor, where they will remain for five years. This installation, including necessary conservation and framing, and the accompanying free gallery brochure, were made possible by a very generous grant from the Alcoa Foundation, with additional support from the National Endowment for the Arts. The public response to this exhibition has been particularly gratifying: schools and other outside groups have begun to use it extensively for educational purposes.

The staff and Trustees now realize that it is the primary role of the Museum to present a more extensive Permanent Collection installation which will establish public standards of quality for twentieth-century American art. Such an

Willem de Kooning
Clamdigger, 1972
Bronze, 57½ inches (146.1 cm) high
Promised and partial gift of Mrs. H. Gates Lloyd P.4.81





installation will increase public awareness of why American art has achieved international preeminence in recent years and elucidate the reasons for exhibiting new forms of expression.

During the spring and summer of 1981, the Building Committee interviewed in depth a large number of American architects, attempting to locate an individual with the creative ability to design an addition to the present Museum building, designed by the late Marcel Breuer; in October the Committee selected Michael Graves. Working from a building program to be originated by the staff and approved by the Trustees in November 1982, Graves will provide schematic designs for an addition which will more than double the existing space, in order to exhibit much more of the Permanent Collection and to provide facilities that will allow the Museum to operate more professionally as an exhibition and study center. The selection of Graves culminated more than seven years of planning, and represented a moment of encouragement for those of us who hope to see the Whitney Museum realize its potential as a great museum.

The Whitney Museum has no substantial endowed funds for acquisitions, although they are being established, and we must rely on gifts of funds or works of art to build the Permanent Collection. Although the Museum will continue to acquire works by emerging, unrecognized artists, our primary focus is now on acquiring works of the highest quality in all areas of twentieth-century American art. Important works by both senior and younger artists entered the Permanent Collection this year, and it is gratifying to see the support for acquisitions increase. A selection of works acquired during the fiscal year is illustrated in this *Bulletin*.

The most dramatic acquisition of the past year was Alexander Calder's *Circus*. On April 15, 1982, it was announced that the Whitney Museum might lose the *Circus*. This symbol of Calder's wit and genius had been on extended loan from the artist, and subsequently his estate, since 1970. If we were not able to purchase the *Circus*—for \$1.25 million—by May 31, it would be removed by the estate to a foreign country as a credit against estate taxes. There was no doubt of the importance of the *Circus* to American art and to the Museum. It is probably the object most widely identified with the Museum. At a time when the Permanent Collection is becoming our paramount consideration, losing the *Circus* would have suggested a lack of conviction on the part of our supporters and an inability to accomplish our goals. A major campaign to "Save the Calder Circus" was initiated. We approached Ringling Bros. and Barnum & Bailey Circus, then in residence at Madison Square Garden, because it was at one of their performances

Nam June Paik

Vyramid, 1982

32 color televisions, 8 black-and-white televisions, and 2 stereo speakers, 186¾ × 85 × 74 inches (474.3 × 215.9 × 188 cm) overall, videotape by Paik produced with the assistance of Shridar Bapat, Jud Yalkut, Pamela Sousa and David Atwood, 8½-minute sequence repeated on 60-minute cassette

Purchase, with funds from the Lemberg Foundation in honor of Samuel Lemberg 82.11a-pp

in 1925 that Calder, on assignment for the *National Police Gazette*, made drawings that he later transformed into wire sculptures in the Circus. Within twenty-four hours we had the total cooperation of Irvin Feld and his son, Kenneth, owners and producers of the circus, who proved to be extraordinary allies throughout the fund-raising effort.

Our campaign to "Save the Calder Circus" is chronicled pictorially in this *Bulletin*. It would be very difficult to adequately express our appreciation to the Robert Wood Johnson Jr. Charitable Trust, which contributed one-half of the purchase price. With this magnificent gift, the Trust saved an American treasure. Their gift was matched by hundreds of others—large and small—from all over the United States. We received 533 separate contributions from twenty-five states, and this does not include money placed in the lobby collection box or collected by the clowns who stood outside the Museum during the campaign. The association of Calder with the Whitney Museum and the public's respect for our historical connections with great American artists were dramatically confirmed in this emotional, landmark event.

As is our policy, the exhibition program during the past fiscal year combined one-artist exhibitions with theme and group shows and included the work of senior, mid-career, and younger artists. The remarkable diversity of media, forms of expression, and artistic disciplines represented in the exhibition program this year is demonstrated by the titles of several shows: "Developments in Recent Sculpture"; "Drawing Acquisitions, 1978–1981"; "American Prints: Process & Proofs"; and "Ceramic Sculpture: Six Artists." Other notable exhibitions included "John Cage: Scores and Prints," organized on the occasion of the artist's seventieth birthday; "Nam June Paik," the first Whitney Museum retrospective of a video artist; and "New American Art Museums," which, in a departure from our usual program, presented architectural drawings and models for seven American art museums either in the design phase or under construction. This last exhibition was organized to document the unprecedented number of museum building programs and to survey the subject in anticipation of the expansion of the Whitney Museum.

Two major retrospectives organized by other institutions were also presented: "Roy Lichtenstein 1970–1980," from the St. Louis Art Museum; and "Robert Smithson: Sculpture," organized by the Herbert F. Johnson Museum of Art, Cornell University. Two smaller one-artist exhibitions took place in the Lobby Gallery. "Forrest Bess," the first New York museum exhibition of the paintings of this artist, provided a look at the lifetime accomplishments of a visionary whose work anticipated that of many younger painters. Recent gifts and promised gifts of the work of Georgia O'Keeffe allowed us to present a group of outstanding examples in the exhibition "Concentration: Georgia O'Keeffe," the result of our attempts over the past several years to expand the representation of her work in the Permanent Collection. This exhibition, sponsored by Champion International Corporation, strengthened our commitment to a senior American artist whose work is closely associated with the Whitney Museum in the mind of the public.



Installation views of "Amerikanische Malerei, 1930-1980," an exhibition organized by Tom Armstrong for the Haus der Kunst, Munich: above, from left, works by Wayne Thiebaud, Andy Warhol (four), and Jim Dine; below, from left, works by Carl Holty, John Graham, Barnett Newman, Arshile Gorky (two), and Charles Biederman.



One of the ways in which our programs are extended to a wider audience is through traveling exhibitions. This year nine exhibitions organized by the Whitney Museum traveled to twenty-two museums in thirteen states and five foreign countries. Among the highlights of the traveling exhibition program this year was "The World of Edward Hopper." The first exhibition ever sent by the Museum to Australia, it was presented in Adelaide, Melbourne, and Brisbane. In addition to traveling exhibitions, the Museum lends hundreds of works from the Permanent Collection to museums and galleries in this country and abroad, thus increasing public awareness of the quality and depth of the Permanent Collection.

A conscious effort has been made over the past several years to expand the Museum's educational activities. This year, for the first time, the Lobby Gallery was devoted to an orientation program, introducing the public to the history of the Museum and the Permanent Collection. We received a generous grant from Mr. and Mrs. Leonard L. Milberg that enabled us to produce a sixteen-minute multimedia presentation as an introduction to the Permanent Collection installation on the third floor. The public response to this program was extremely positive and confirmed our belief that this type of activity should definitely become a continuing aspect of future educational programs.

This year also included a series of particularly interesting panel discussions, held in conjunction with the exhibitions "American Prints: Process & Proofs," "Nam June Paik," and "Robert Smithson: Sculpture." Several public lectures were given by curators and, in May, Hilton Kramer, in one of his first public appearances since resigning as art critic of the *New York Times* to become editor of *The New Criterion*, provided a stimulating viewpoint on the exhibition "Focus on the Figure: Twenty Years" with his lecture "Figures in a Cultural Landscape."

Educational events of this type will continue to increase as a result of the reorganization of the former Education Department into two separate departments: the Independent Study Program, with Ron Clark as Senior Instructor; and the Public Education Department, with Russell Connor as Head, a position he assumed in September 1981, after having been Executive Director of the Cable Arts Foundation since 1973. A graduate of Yale, he has been Assistant Director of the Rose Art Museum, Brandeis University, and was associated with the Museum of Fine Arts, Boston, as a teacher and as host of the television series *Museum Open House*. In the spring of 1981, Richard Armstrong became Senior Instructor, Art History/Museum Studies, in the Independent Study Program. Since his year as a student in the Independent Study Program in 1973-74, he has worked as a critic, and been curator at the La Jolla Museum of Contemporary Art. He returns to run what is becoming one of the leading programs in preparing students for careers in the visual arts, a program based on an honest appraisal of opportunities in the field and a realistic understanding of museum management, particularly in the area of contemporary art. Most colleges and universities are not able to expose students to a broad range of museum experiences or give them an association with



David Salle

Splinter Man, 1982

Oil and acrylic on canvas, diptych: 98 × 98 inches (248.9 × 248.9 cm) each panel, 98 × 196 inches (248.9 × 497.8 cm) overall
Purchase, with funds from Mr. and Mrs. Charles M. Diker 82.12

practicing artists; these remain among the vital contributions of the Independent Study Program.

Someone recently asked me, "Why is the Whitney Museum developing three branch museums?" We consider it our responsibility to present the best of twentieth-century American art to as wide a public as possible, and the locations of the branches are a challenge to develop new audiences. The fiscal year 1981–82 corresponds almost exactly to the first year of operation of the Whitney Museum of American Art, Fairfield County, in the headquarters building of Champion International Corporation in Stamford, Connecticut. Champion is our host and provides the operating funds for the Museum. Although this has not been a notably prosperous year for business, Andy Sigler, President of Champion, has maintained his company's commitment to the branch, noting that "Nothing in our history has brought more favorable attention to Champion International than the Whitney Museum."

The *Stamford Advocate* saluted the Fairfield County branch on its editorial pages: "One of the nicest things about downtown Stamford, which is often thought of as a monument to materialistic, corporate America, is the Whitney Museum of American Art, which is a tribute to the country's aesthetic sense." For each

Fairfield County branch exhibition, the Ferguson Library in Stamford gives out a free bibliography and provides a reserve shelf with books related to the subject of the exhibition. The spirit of this spontaneous gesture, a heartening example of cultural organizations working together, reinforces the success of the branch.

Plans are almost complete for the opening of the Whitney Museum of American Art, Midtown at Philip Morris, in the new headquarters of Philip Morris Incorporated at Park Avenue and Forty-second Street, and it is expected that a gala event will celebrate the opening in the spring of 1983. The Downtown Branch of the Museum, currently operating in Federal Hall National Memorial at 26 Wall Street, continued its successful programs, bringing the visual and performing arts to a part of the city which, in spite of its huge population during working hours, is virtually without cultural amenities. It is expected that every year each branch will present an exhibition related to an exhibition at the main building of the Whitney Museum. For example, in fall 1981 the Downtown Branch presented "Roy Lichtenstein Graphic Work 1970-1980" as an adjunct to the exhibition "Roy Lichtenstein 1970-1980."

The three branch museums serve audiences which do not regularly visit the Whitney Museum. They represent new opportunities (in two cases completely supported by corporate hosts) for presenting the Permanent Collection, training Independent Study Program students in museum practices, and furthering scholarship in American art.

This year, the National Committee, founded in 1980, continued to bring together individuals from different parts of the country who are interested in American art. Their relationship with the Whitney Museum benefits the Museum but also assists the members of the Committee by strengthening their local cultural concerns. During the past year the highly successful exhibition sponsored by the National Committee, "American Art of the 1930s," began its tour to nine museums throughout the country, many of which would not have been able to participate without the sponsorship of the Committee. The museums supplemented the exhibition with imaginative programs involving a variety of artistic expressions from the 1930s, among them films, photography, and costume design.

At its spring meeting, the Committee viewed the film they funded, *20th-Century American Art: Highlights of the Permanent Collection*, and discussed plans to present it on public television. (Later in the year, Russell Connor received the Award for Best Director at the 2nd International Festival of Films on Art, Montreal, for this film.) The members also voted to support an exhibition titled "American Art Since 1970," to be drawn primarily from the Permanent Collection, which will travel throughout the country beginning in 1983. In supporting this exhibition, the Committee members affirmed their wish to focus their patronage on the Permanent Collection as a resource in service to museums throughout the United States.

The Committee now meets twice each year—in May in New York, and in the fall in a city represented by a member. The first fall meeting was held in October 1981 in Baltimore, where Mr. and Mrs. Robert E. Meyerhoff were our hosts and introduced us to the extraordinary cultural resources of their city. The trustees and staffs of the Baltimore Museum of Art, the Johns Hopkins University, the Maryland Institute, the National Aquarium, and the Walters Art Gallery, as well as the developers of the Inner Harbor area, gave us new insights into a city which supports and takes great pride in the quality of its cultural institutions.

As I begin my ninth year as Director of the Whitney Museum, I am increasingly aware of the fact that no other institution could match the challenges—and the unique triumphs—of this museum which, even though it has achieved international stature, retains the human values and personal strengths of its founder, Gertrude Vanderbilt Whitney. No one could represent the past or future of the Museum better than the President, Flora Miller Biddle, Gertrude Vanderbilt Whitney's granddaughter, who lives, as she recently observed, "in the servants' quarters over my grandmother's stable." Times have changed, but the spirit remains.

The members of the Board of Trustees have consistently demonstrated their dedication both to the historic traditions of the Museum and to its future. Their leadership and the sense of purpose which they give to the staff are essential to the vitality of our operations. We are grateful for their confidence, which makes possible our work in behalf of living artists, however experimental or beyond comprehension.

On several occasions during the last several years, it has been suggested that the senior staff of the Museum should have an opportunity to meet away from the office to discuss various aspects of Museum operations that we do not often have a chance to consider because of day-to-day pressures. Such a meeting was held from October 15 to 17, 1981, at Scanticon Conference Center in Princeton, New Jersey. The meeting was led by Dr. A. Moneim El-Meligi, Professor of Organizational Behavior, Graduate School of Management, Rutgers University, through the generosity of the Morgan Guaranty Trust Company. The two-day session was extremely illuminating, and proved beneficial to all involved.

The staff of the Whitney Museum seems small in proportion to the work accomplished. In spite of economic constraints and overcrowded working conditions which often cause frustration, the staff carries out a remarkable range of programs with enthusiasm and skill. I commend them—for their hard work, their professionalism, and their dedication to American art.



Forrest Bess
Drawings, 1957
 Oil on canvas, 8 × 28 inches (20.3 × 71.1 cm)
 Gift of Betty Parsons 82.6

Exhibitions

Concentration: Georgia O'Keeffe

July 8–October 4, 1981

"Concentrations" is an ongoing series of one-person exhibitions devoted to work of major artists represented in depth in the Permanent Collection. Included in this installation of nine works by Georgia O'Keeffe owned by the Museum were the well-known *White Calico Flower* (1931) and *It Was Blue and Green* (1960). Highlights of the exhibition were the important new gift from Mr. and Mrs. R. Crosby Kemper, *Black and White* (1930); and *Flower Abstraction* (1924), a partial and promised gift of Sandra Payson. Patterson Sims, Associate Curator, Permanent Collection, organized the exhibition and wrote the accompanying catalogue. The exhibition was sponsored by Champion International Corporation. Lobby Gallery.

Developments in Recent Sculpture

July 22–September 27, 1981

The work of five artists—Lynda Benglis, Scott Burton, Donna Dennis, John Duff, and Alan Saret—was presented in this exhibition, which focused on the development of their independent approaches to sculpture. The seventy-three examples of their sculpture made since the late 1960s and early 1970s provided both a view of their individual sculptural statements and insight into diverse aspects of Post-Minimalist American sculpture. Richard Marshall, Associate Curator, Exhibitions, organized the exhibition and wrote the accompanying catalogue. Third floor.

Drawing Acquisitions, 1978–1981

September 17–November 15, 1981

Comprised of drawings acquired by the Museum since 1978, this exhibition of 134 works ranged from drawings of the early 1900s through abstract and regional works of the 1930s to recent figurative and abstract compositions, and

included many drawings by sculptors. The exhibition presented works by Arthur B. Davies, Michael Heizer, Ellsworth Kelly, Sol LeWitt, Elizabeth Murray, Jim Nutt, Alan Shields, Joseph Stella, and William T. Wiley, among others. Artists represented by six or more examples included Ad Reinhardt, Theodore Roszak, Lucas Samaras, David Smith, and Saul Steinberg. A reduced version of the exhibition was later presented at the Whitney Museum of American Art, Fairfield County. The exhibition was organized by Paul Cummings, Adjunct Curator, Drawings, who wrote the accompanying catalogue. Second floor.

Roy Lichtenstein 1970–1980

September 22–November 29, 1981

Since the early 1960s Roy Lichtenstein has been known primarily as a Pop artist; however, his work during the past decade forces new and expanded interpretations of this notion and a more informed critical appraisal. This exhibition of fifty paintings, nine sculptures, and fifty-three drawings was the first in-depth presentation of Lichtenstein's work of the 1970s. The exhibition, which was organized by the St. Louis Art Museum, traveled in the United States and abroad. It was sponsored by the American Express Foundation and the National Endowment for the Arts. Richard Marshall, Associate Curator, Exhibitions, installed the exhibition at the Whitney Museum. Fourth floor.

Forrest Bess

October 7–December 13, 1981

Forrest Bess (1911–1977) was a visionary painter; he used a personal vocabulary of emotionally charged abstract images to suggest a mythic, almost primordial, meaning. This small retrospective of thirty-five paintings, dating from the mid-1940s to the late 1960s, introduced the work of this

little-known artist, who lived most of his life in Texas. Bess' idiosyncratic symbols, coupled with his expressive handling of paint, relate his paintings to the work of many younger artists today. Barbara Haskell, Curator, organized the exhibition and wrote the accompanying gallery brochure. Lobby Gallery.

Charles Simonds: Dwellings

Installed October 8, 1981

One of the most unusual works in the Permanent Collection, Charles Simonds' *Dwellings* is a site-specific sculpture that challenges the notion of a work of art as a discrete and precious object. When looking at the main element, placed on the ledge above the window in the Museum's stairwell, it is possible to see the other two parts across Madison Avenue—small settlements of clay lodged on the second-floor window ledge of the Chemical Bank and on one of the bank's chimneys. It was installed by the artist and Patterson Sims, Associate Curator, Permanent Collection. Museum stairwell and Chemical Bank across Madison Avenue.

20th-Century American Art: Highlights of the Permanent Collection

Opened October 28, 1981

For the first time in its history, the Whitney Museum is devoting an entire floor to the continuous exhibition of major works from the Permanent Collection. Seventy-three outstanding paintings and sculptures illustrate the diversity and richness of twentieth-century art in the United States; they constitute one of the most inclusive public presentations of the achievements of modern American artists in the world. Among the artists represented are Alexander Calder, Willem de Kooning, Arthur Dove, Marsden Hartley, Edward Hopper, Jasper Johns, Ellsworth Kelly, Gaston



Installation view of "Roy Lichtenstein 1970–1980"

Lachaise, Roy Lichtenstein, Louise Nevelson, Isamu Noguchi, Georgia O'Keeffe, Claes Oldenburg, Jackson Pollock, Maurice Prendergast, Mark Rothko, John Sloan, David Smith, and Frank Stella. Supported by grants from the Alcoa Foundation and the National Endowment for the Arts, the exhibition was organized by Tom Armstrong, Director, and the curatorial staff, and the installation was designed by Charles Froom. The exhibition is accompanied by a gallery brochure with text by Patterson Sims, Associate Curator, Permanent Collection. Carpeting was donated by General Felt Industries. Third floor.

American Prints: Process & Proofs

November 25, 1981–January 24, 1982

This exhibition focused on the process of printmaking through a survey of prints executed by fourteen American artists since 1960: Chuck Close, Jim Dine, Sam Francis, Helen Frankenthaler, Jasper Johns, Vincent Longo, Michael Mazur, Robert Motherwell, Claes Oldenburg, Nathan Oliveira, Philip Pearlstein, Larry Rivers, James Rosenquist, and Frank Stella. Through nearly 200 trial, working, and final proofs, the exhibition explored the inherent properties of various print media and how artists use them. An introductory section of prints made between 1670 and 1960 traced the evolution of American printmaking from an

illustrative, reportorial form to a fine art medium, with examples by artists ranging from Paul Revere to Jackson Pollock, including John Taylor Arms, Milton Avery, George Bellows, Mary Cassatt, Currier & Ives, Amos Doolittle, Asher B. Durand, and James McNeill Whistler. The exhibition, supported by grants from Manufacturers Hanover Trust and the National Endowment for the Arts, was organized by Judith Goldman, Advisor on Prints, who wrote the exhibition catalogue. A panel discussion was held in conjunction with the exhibition. Second floor.

Ceramic Sculpture: Six Artists

December 9, 1981–February 7, 1982

Six major artists whose work in clay has brought that medium into the mainstream of the American sculpture tradition were selected for this exhibition: Peter Voulkos, John Mason, Kenneth Price, Robert Arneson, David Gilhooly, and Richard Shaw, each represented by at least twelve works. These artists are among the most influential first- and second-generation ceramic sculptors who have emerged in California since the mid-1950s, and who are responsible for broadening the sculptural expression in clay from traditional pot and container forms to formal, large-scale sculptural objects. Supported by a grant from the National Endowment for the Arts, the exhibition traveled to the



Installation view of "Ceramic Sculpture: Six Artists"; works by Peter Voulkos and (rear gallery) John Mason.

San Francisco Museum of Modern Art. It was organized by Richard Marshall, Associate Curator, Exhibitions, and Suzanne Foley, former curator, San Francisco Museum of Modern Art, who coauthored the accompanying catalogue. Fourth floor.

An Introduction to the Whitney Museum of American Art
December 18, 1981–February 21, 1982

This twelve-projector audio-visual installation, designed as an introduction to the Whitney Museum of American Art, focused on the history of the Museum and on the exhibition "20th-Century American Art: Highlights of the Permanent Collection." The sixteen-minute orientation, based on slides and photographs, was produced by Russell Connor, Head, Public Education, who also provided the narration. The installation was supported by a grant from Mr. and Mrs. Leonard L. Milberg. Lobby Gallery.

Selected Paintings and Sculpture Acquired Since 1978
February 9–April 4, 1982

Featuring 50th Anniversary Gifts and other recent acquisitions, this exhibition presented thirty-two new purchases and gifts to the Permanent Collection. Included were the first major works by Vito Acconci, Lynda Benglis, Rackstraw Downes, Lorser Feitelson, Mary Frank, and Susan Rothenberg to enter the collection, as well as additions to the representations of Marsden Hartley, Ellsworth Kelly, Joel Shapiro, and Frank Stella, illustrating both the Museum's commitment to contemporary art and its efforts to augment earlier twentieth-century holdings. The exhibition was organized by Patterson Sims, Associate Curator, Permanent Collection. Second floor.

**The Katherine Schmidt Shubert Bequest and
A Selective View of Her Art**
February 9–April 4, 1982

A small survey of paintings and drawings traced the development of this realist artist from a sensitive reporter of 1930s urban life to a still-life painter. An adjacent installation offered selections from her recent bequest of 155 works to the Museum, including paintings and a large group of drawings and prints by her friends, most of whom were associated with the Whitney Studio Club—Peggy Bacon, Yasuo Kuniyoshi, Reginald Marsh, and John Sloan among them. Accompanied by a gallery brochure with text by Lloyd Goodrich, the exhibition was organized by Patterson Sims, Associate Curator, Permanent Collection. Second floor.

Robert Smithson: Sculpture
February 19–April 18, 1982

Robert Smithson (1938–1973), one of the most significant sculptors of the 1960s, is best known for his earthworks, such as the monumental *Spiral Jetty*, Great Salt Lake, Utah (1970), and *Broken Circle*, Emmen, Holland (1971). This exhibition of sixty-four sculptures and drawings was the first major Robert Smithson retrospective and provided a comprehensive view of the artist's development. Included were

his early sculptures *Plunge* (1966) and *Glass Stratum* (1967) and the "Nonsites" of 1968, as well as his proposals for Land Reclamation art of the early 1970s. His enormous outdoor projects were documented with photographs, and his numerous project drawings were also shown. The exhibition was organized by the Herbert F. Johnson Museum of Art, Cornell University, and funded in part by a grant from the National Endowment for the Arts. The exhibition traveled in the United States and abroad; it was installed at the Whitney Museum by Patterson Sims, Associate Curator, Permanent Collection. A panel discussion was held in conjunction with the exhibition. Fourth floor.

John Cage: Scores and Prints
February 25–May 2, 1982

To celebrate John Cage's fifty years of creative activity, as well as his seventieth birthday, the Whitney Museum presented a selection of his graphic work—a visual record of his artistic influence and achievements as a composer. His prints, frequently based on chance operations, were shown, along with his hand-drawn music scores made since 1935. The scores involve highly personal notation systems that relate to Minimalist and systemic drawings created by younger artists in the 1960s. Special performances of Cage's music supplemented the exhibition, which was organized by Patterson Sims, Associate Curator, Permanent Collection, and Anne d'Harnoncourt, Curator of 20th-Century Art, Philadelphia Museum of Art. A gallery brochure was published for the exhibition, which traveled to the Albright-Knox Art Gallery, Buffalo, and the Philadelphia Museum of Art. Lobby Gallery.

Focus on the Figure: Twenty Years
April 15–June 13, 1982

Although representational art was eclipsed by the rise of Abstract Expressionism in the 1950s, today more and more artists are returning to the figure as an appropriate and compelling subject. This exhibition presented forty-seven figurative paintings of the past twenty years to demonstrate the diversity of styles and points of view, and to reveal some of the precedents for the highly lauded expressive treatment of recent figurative images. Among the better-known artists represented were Willem de Kooning, Alex Katz, Alfred Leslie, Alice Neel, Jim Nutt, and Philip Pearlstein. Also included were newer expressions by younger artists such as Jonathan Borofsky, Robert Kushner, Robert Longo, David Salle, and Julian Schnabel. Barbara Haskell, Curator, organized the exhibition and wrote the accompanying gallery brochure. In conjunction with the exhibition, Hilton Kramer gave a lecture. Second floor.

Nam June Paik
April 30–June 27, 1982

The most comprehensive exhibition ever devoted to a single video artist, this retrospective of work by Nam June Paik recognized Paik's seminal contribution to the development of video as an art form. All aspects of his career as artist and composer were represented by over sixty works—music scores, multimedia sculpture, environments, and more



View of the video installation *Fish Flies on Sky* in the exhibition "Nam June Paik."

than a dozen video installations—exploring the full range of Paik's achievements since the 1950s. His important performance work was represented with two performances by Paik and Charlotte Moorman. A panel discussion, a major publication, and a gallery brochure accompanied the exhibition, which was complemented by a retrospective of Paik's videotapes on station WNET/Thirteen. The exhibition was supported by the New York State Council on the Arts with additional assistance from the Rockefeller Foundation and Mr. and Mrs. Howard Wise. Equipment was donated by Sony Corporation of America. The exhibition is traveling to the Museum of Contemporary Art, Chicago, with support from the National Endowment for the Arts. John G. Hanhardt, Curator, Film and Video, organized the exhibition. Fourth floor and second-floor Film/Video Gallery.

Abstract Drawings, 1911–1981

May 5–July 11, 1982

Thirty-four abstract drawings were installed to complement the third-floor exhibition "20th-Century American Art: Highlights of the Permanent Collection." Selected from the Museum's extensive holdings of drawings, the exhibition presented work by Stuart Davis, Richard Diebenkorn, Arthur Dove, Ellsworth Kelly, Agnes Martin, Ad Reinhardt, Richard Serra, and David Smith, among others. The exhibition was organized by Paul Cummings, Adjunct Curator, Drawings, who wrote the accompanying gallery brochure. Lobby Gallery.

New American Art Museums

June 24–October 10, 1982

We are witnessing in the early 1980s perhaps the biggest museum-building boom in American history; the Whitney Museum itself is preparing to embark on a building program, with an addition to be designed by Michael Graves. Within this context, the Museum exhibited plans for seven new museums and museum extensions being planned or under construction in various parts of the country: Dallas Museum of Fine Arts by Edward Larrabee Barnes; The High Museum of Art, Atlanta, by Richard Meier; Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, by Charles W. Moore of Moore Grover Harper, P.C.; The Museum of Modern Art, New York, by Cesar Pelli; Portland Museum of Art, Maine, by Henry N. Cobb of I.M. Pei & Partners; Shin'en Kan by the late Bruce Goff; and Virginia Museum of Fine Arts, Richmond, by Hardy Holzman Pfeiffer Associates. Included were conceptual drawings, plans, renderings, photographs, and models of the projects as well as full-scale details. The exhibition was organized by guest curator Helen Searing, Professor of Art at Smith College and Adjunct Professor at the Graduate School of Architecture and Planning, Columbia University, who wrote the catalogue essay, and was supported by a grant from IBM. The installation was designed by Charles Froom. A gallery brochure also accompanied the exhibition. Second floor.

The Calder Circus

Continuous

The Circus, begun in Paris in 1926, eventually grew to a full troupe with dozens of performers and animals. For three decades Alexander Calder gave Circus performances for friends and special audiences. Shown adjacent to the Circus, the 1961 film *Calder's Little Circus* by Carlos Vilardebo is a record of the last complete Circus performance presented by Calder, with his wife, Louisa, at the phonograph. Repeated daily showings of the film are made possible by Manufacturers Hanover Trust. Lobby.

Traveling Exhibitions

***American Art of the 1930s: Selections from the Collection of the Whitney Museum of American Art**

Seventy-seven paintings, drawings, and prints showing the extraordinary diversity that characterizes the art of the 1930s were chosen from the Museum's rich holdings of that period. Organized by Jennifer Russell, Assistant Director, for circulation in the United States and sponsored by the National Committee of the Whitney Museum, the exhibition was accompanied by a catalogue with text by Patterson Sims, Associate Curator, Permanent Collection. The exhibition traveled to the Cedar Rapids Art Center, Iowa, October 4–November 29, 1981; Ackland Art Museum, University of North Carolina at Chapel Hill, December 16, 1981–February 7, 1982; University of Maryland Art Gallery, College Park, February 24–April 18, 1982; and San Antonio Museum of Art, May 5–June 27, 1982 (continuing).

***The Lawrence H. Bloedel Collection**

Selected from the Lawrence H. Bloedel Bequest of more than 300 American works given to the Whitney Museum and the Williams College Museum of Art in 1977, this exhibition presented forty paintings and works on paper dating from 1900 to the mid-1970s by such artists as Milton Avery, Charles Demuth, Edward Hopper, Robert Indiana, John Marin, Fairfield Porter, Larry Rivers, and Charles Sheeler. Organized by the International Exhibitions Foundation, Washington, D.C., this year the exhibition was shown at the Krannert Art Museum, University of Illinois, Urbana, August 15–September 30, 1981; Columbus Museum of Art, Ohio, October 15–November 30, 1981; Seattle Art Museum, December 15, 1981–January 31, 1982; and Honolulu Academy of Arts, February 15–March 31, 1982.

John Cage: Score and Prints

See listing under Exhibitions. This exhibition opened at the Whitney Museum and traveled to the Albright-Knox Art Gallery, Buffalo, May 18–August 1, 1982 (continuing).

Ceramic Sculpture: Six Artists

See listing under Exhibitions. This exhibition traveled to the San Francisco Museum of Modern Art, April 8–June 27, 1982, after its New York showing.

Edward Hopper: The Art and the Artist

This major retrospective, which opened at the Whitney Museum in September 1980, was organized by Gail Levin, Associate Curator, Hopper Collection. The exhibition of almost 300 works was the first to unite the artist's masterpiece paintings with their preliminary drawings. Completing its international tour this year, the exhibition went to the Städtische Kunsthalle Düsseldorf, July 10–September 6, 1981; The Art Institute of Chicago, October 3–November 29, 1981; and San Francisco Museum of Modern Art, December 16, 1981–February 14, 1982.

*Organized exclusively for travel

***Edward Hopper: The Formative Years**

Drawn entirely from the Permanent Collection of the Whitney Museum, this traveling exhibition consisted of fifty prints, twenty-seven drawings, twenty oils, twenty watercolors, and seventy-three original illustrations dating from 1900 to the early 1930s. Organized by Gail Levin, Associate Curator, Hopper Collection, it began circulating in October 1980. In 1981–82 it completed its European tour at Mostyn Gallery, Llandudno, Wales, August 14–October 3, 1981; and Padiglione d'Arte Contemporanea, Milan, October 18–November 29, 1981.

1981 Biennial Film Program

Selected by John G. Hanhardt, Curator, Film and Video, for the 1981 Biennial Exhibition, the film program was circulated by the American Federation of Arts to the Northwest Film Study Center, Portland, Oregon, June–July 1981; Encounter Cinema, University of California, Los Angeles, July–August 1981; Alaska Pacific University, Anchorage, August–September 1981; Ackland Art Museum, University of North Carolina at Chapel Hill, September–October 1981; Colorado Springs Fine Arts Center, Colorado, November–December 1981; Santa Fe Community College, Gainesville, Florida, January 1982; Louisiana State University, Baton Rouge, February 1982; Florida-Atlantic University,

Boca Raton, Florida, March 1982; Instituto de Estudios Norte Americanos, Barcelona, April 1982; Stedelijk Museum, Amsterdam, May 1982; Laguna Gloria Art Museum, Austin, Texas, June–July 1982 (continuing).

***Painterly Abstractions**

This exhibition consists of selections from the larger exhibition, "Abstract Paintings from the Whitney Museum of American Art," organized by Patterson Sims, Associate Curator, Permanent Collection, in 1980 for the Tampa Museum of Art, Florida. Sixteen large-scale paintings remain on long-term loan to the Tampa Museum through April 1983.

***The World of Edward Hopper**

An exhibition of ninety-seven paintings, drawings, and watercolors tracing the development of one of the most important American realist painters of the twentieth century was organized by Gail Levin, Associate Curator, Hopper Collection. The first exhibition ever sent to Australia by the Museum, it traveled to the Art Gallery of South Australia, Adelaide, March 5–April 4, 1982; National Gallery of Victoria, Melbourne, April 20–May 30, 1982; and Queensland Art Gallery, Brisbane, June 21–July 18, 1982 (continuing).



Benton Spruance
Road from the Shore, 1936
Lithograph: image, 10 $\frac{1}{8}$ × 14 $\frac{3}{8}$ inches (25.7 × 36.5 cm);
sheet, 13 $\frac{3}{8}$ × 18 $\frac{3}{8}$ inches (34 × 46.5 cm)
Gift of Mr. and Mrs. Raymond J. Learsy 82.2.5

The New American Filmmakers Series

Exhibitions of Independent Film and Video

James Benning

September 24–October 14, 1981
Last Dance (1981) by James Benning
(installation)

Landscape and Desire

October 17–23, 1981
Landscape and Desire (1981) by Ken
Kobland

Elective Affinities

October 24–30, 1981
Elective Affinities (1973–80) by Larry
Gottheim
Part I: *Overture—Horizons* (1973)
Part II: *Mouches Volantes* (1976)
Part III: *Four Shadows* (1978)
Part IV: *Tree of Knowledge* (1980)

Mary Lucier

November 7–29, 1981
**Denman's Col (Geometry)* (1979–81) by
Mary Lucier (installation)

Willard Van Dyke

December 8–13, 1981
Conversations with Willard Van Dyke
(1981) by Amalie R. Rothschild
Valley Town (1940), directed by Willard
Van Dyke
The City (1939), directed and photo-
graphed by Ralph Steiner and Willard
Van Dyke
The Photographer (1948), directed and
photographed by Willard Van Dyke

Representations: The Documentary Film

December 8–12, 1981
The following lectures and discussions
devoted to exploring the history, aes-
thetics, and theory of documentary cin-
ema were presented as a tribute to Wil-
lard Van Dyke.
"Conversation: Ralph Steiner and Willard
Van Dyke"
December 8
Bertrand Augst, "The Documentary Film
and Its Spectator"
December 9

Alfred Guzzetti, "The Real as Spectacle"
December 10
Erik Barnouw, "The Case of the A-Bomb
Footage"
December 11
E. Ann Kaplan, "Semiotics of the Docu-
mentary: Feminist Strategies"
December 12

Bill Stephens

December 23, 1981–January 12, 1982
**Fire Walls Four* (1981) by Bill Stephens
(installation)

Bill Lundberg

January 20–February 9, 1982
Discord (1980) by Bill Lundberg (instal-
lation)

Michael Smith

February 19–March 11, 1982
**It Starts at Home* (1980–82) by Michael
Smith (installation)

Bill Viola

March 16–28, 1982
**Migration* (1976) by Bill Viola
**The Space Between the Teeth* (1976) by
Bill Viola
**Truth Through Mass Individuation* (1976)
by Bill Viola
**The Morning After the Night of Power*
(1977) by Bill Viola
**Sweet Light* (1977) by Bill Viola
**Chott el-Djerid (A Portrait in Light and
Heat)* (1979) by Bill Viola
**The Reflecting Pool* (1977–80) by Bill Viola
The Reflecting Pool (1977–79)
Moonblood (1977–79)
Silent Life (1979)
The Ancient of Days (1979–80)
Vegetable Memory (1978–80)
**Hatsu Yume (First Dream)* (1981)

Early Cinéma Vérité: Robert Drew & Associates

March 30–April 11, 1982
Primary (1960), produced by Robert Drew
On the Pole (1960), produced by Robert
Drew
The Children Were Watching (1960), pro-
duced by Robert Drew
Kenya, Africa (1961), produced by Robert
Drew
Pete and Johnny (1961), produced by
Robert Drew
Mooney vs. Fowle (1961), produced by
Robert Drew
Jane (1962), produced by Robert Drew
The Chair (1962), produced by Robert
Drew
*Crisis: Behind a Presidential Commit-
ment* (1963), produced by Robert Drew
Faces of November (1964), produced by
Robert Drew

The New American Filmmakers Series
is made possible in part by public funds
from the New York State Council on
the Arts and by a grant from the National
Endowment for the Arts



Charlotte Moorman performing TV Cello
during the exhibition "Nam June Paik."

Publications



Jasper Johns

Savarin, 1977–81

Color lithograph: image, $39\frac{13}{16} \times 29\frac{1}{2}$ inches (101.1 × 74.9 cm);
sheet, $50 \times 38\frac{1}{8}$ inches (127 × 96.8 cm)

Purchase, with funds from the Friends of the
Whitney Museum of American Art 82.10

Books and Catalogues

American Art of the 1930s: Selections from the Collection of the Whitney Museum of American Art by Patterson Sims. 28 pages; 28 black-and-white illustrations. Paper.

American Folk Art Address Book, edited by Jean Lipman and Tom Armstrong. 176 pages; 60 illustrations (24 in color). Published in association with Clarkson N. Potter, Publishers, Inc. Spiral bound.

American Prints: Process & Proofs by Judith Goldman. 176 pages; 144 illustrations (40 in color). Published in association with Harper & Row, Publishers, Inc. Cloth and paper.

Alexander Calder and His Magical Mobiles by Jean Lipman, with Margaret Aspinwall. For young people (10 and up). 96 illustrations (40 in color), plus 30 flip-page illustrations. Co-published with Hudson Hills Press. Cloth and paper.

Ceramic Sculpture: Six Artists by Richard Marshall and Suzanne Foley. 144 pages; 83 illustrations (18 in color). Published in association with the University of Washington Press. Cloth and paper.

Developments in Recent Sculpture by Richard Marshall. 80 pages; 48 full-page black-and-white illustrations, color cover. Paper.

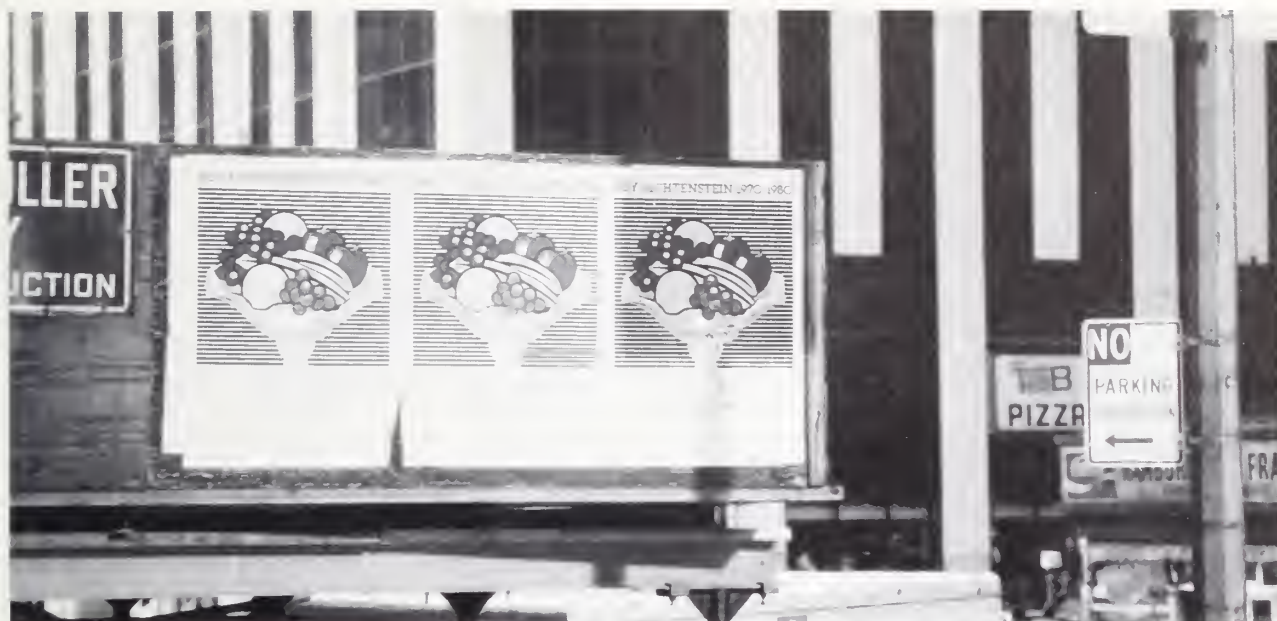
Drawing Acquisitions, 1978–1981 by Paul Cummings. 64 pages; 52 black-and-white illustrations. Paper.

Georgia O'Keeffe: A Concentration of Works from the Permanent Collection by Patterson Sims. 32 pages; 18 black-and-white illustrations. Paper.

Nam June Paik, with essays by John G. Hanhardt, Dieter Ronte, Michael Nyman, and David A. Ross; illustrated chronology; selected lists of Paik's performances, exhibitions, videotapes, and published writings; and brief bibliography. 144 pages; 199 black-and-white illustrations and 16 pages of color plates. Published in association with W.W. Norton & Company, Inc. Cloth and paper.

New American Art Museums by Helen Searing, with an introductory essay on the history of museum architecture in the United States; entries for each of the seven museums represented in the exhibition, including reproductions of drawings, plans, and models, descriptions of the programs for the buildings, and statements by the architects; brief biographies of the architects; and annotated bibliography. 144 pages; 112 black-and-white illustrations. Published in association with the University of California Press. Cloth and paper.

Twentieth-Century Drawings: Selections from the Whitney Museum of American Art by Paul Cummings. 136 pages; 105 illustrations. Published in association with Dover Publications, Inc. Paper.



Posters around the city announced the exhibition "Roy Lichtenstein 1970–1980."

Posters

"Roy Lichtenstein 1970–1980." Silkscreen reproduction of *Still Life with Crystal Bowl* (1973). 44 × 30". Limited edition.

"Save the Calder Circus." Color reproduction of the lion from the *Circus* (1926–31). 39¼ × 27¼".

"20th-Century American Art: Highlights of the Permanent Collection." Color reproduction of Georgia O'Keeffe's *The White Calico Flower* (1931). 32 × 37".

Brochures

The following free gallery brochures were published for Museum exhibitions:

Abstract Drawings, 1911–1981 by Paul Cummings

*American Folk Art: The Herbert Waide Hemphill Jr. Collection**

*The American Landscape: Recent Developments**

American Prints: Process & Proofs—A Young People's Gallery Guide by Russell Connor, printed courtesy of Manufacturers Hanover Trust

Forrest Bess by Barbara Haskell

John Cage: Scores and Prints by Anne d'Harnoncourt

*Drawing Acquisitions, 1978–1981**

*Five Artists and the Figure**

Focus on the Figure: Twenty Years by Barbara Haskell

*[" "] Frames of Reference***

*Roy Lichtenstein Graphic Work 1970–1980***

*Lower Manhattan from Street to Sky***

*Movement + Modernism*** by Craig Bromberg

New American Art Museums

Nam June Paik by John G. Hanhardt

*Pioneering the Century: 1900–1940** by Lisa Phillips

The Katherine Schmidt Shubert Bequest and A Selective View of Her Art by Lloyd Goodrich

*Surveying the Seventies: Selections from the Permanent Collection** by Lisa Phillips

*A Tradition Established: 1940–1970** by Lisa Phillips

20th-Century American Art: Highlights of the Permanent Collection by Patterson Sims

*Video-Music: New Correlations***

Sales Items

"Disney Animations and Animators" T-shirt. Mickey and Minnie in a 3-color silkscreen design.

Envelopes by Robert Osborn. Six business envelopes with original drawings created especially for the Whitney Museum of American Art by Robert Osborn. Printed in black on blue, gray, and bright green paper. Packaged in sets of 24.

"Save the Calder Circus" T-shirt. Red shirt with white lettering.

*Fairfield County

**Downtown Branch

Public Education

Seminars with Artists

A course consisting of twelve two-hour seminars is offered to students of art and art history each semester. Following are the artists and critics who conducted the seminars during the fall 1981 and spring 1982 semesters:

Lynda Benglis	Elizabeth Murray
James Benning	Nam June Paik
Varujan Boghosian	Philip Pearlstein
Trisha Brown	Irving Petlin
Mary Beth Edelson	Susan Rothenberg
Philip Glass	Julian Schnabel
Bryan Hunt	Joel Shapiro
Alex Katz	Charles Simonds
Steve Keister	Kenneth Tyler
Margia Kramer	Bill Viola
Rosalind E. Krauss	Neil Welliver
Lois Lane	

Gallery Talks

Gallery talks on Saturdays and Sundays at 2:00 and 3:30 were made possible by a grant from the Joe and Emily Lowe Foundation. Docents this year were Ruth Ann Appelhof, Barbara Guggenheim, Jacqueline Meisel, William E. Quinn, Lynn Shapiro, and Eileen Wilkinson.

Artreach

Artreach has been introducing New York school children to American art at the Whitney Museum since 1977 through funding from Mrs. Laurance S. Rockefeller. This art program has two basic elements: a school visit, which includes a slide presentation and discussion; and a follow-up visit to the Museum, which is guided by the lecturer, Sharon Fishel.

In four years, Artreach has grown from a pilot project to a program that contributes substantially to the art education of many children in New York City. Both students and teachers have responded enthusiastically to the program, as indicated by the large number of requests for visits from the instructor and for guided tours in the Museum. Today the program reaches approximately 1,500 students in twenty-five schools.



As part of the Artreach program, lecturer Sharon Fishel discussed the exhibition "20th-Century American Art: Highlights of the Permanent Collection" with groups of students.

Independent Study Program

Helena Rubinstein Fellows in Art History and Museum Studies

Tony Corn
La Sorbonne
Laura Cottingham
University of Chicago
Dana Friis-Hansen
Carleton College
Nora Halpern
University of California,
Los Angeles
Anne Harrell
Florida State University
Virginia Kohler
University of Washington
Ellen Mahoney
Smith College
Theresa Salazar
University of New Mexico
Sarah Taylor States
Guilford College
Susan Wilharm
St. Cloud University

Studio Independent Study Program Participants

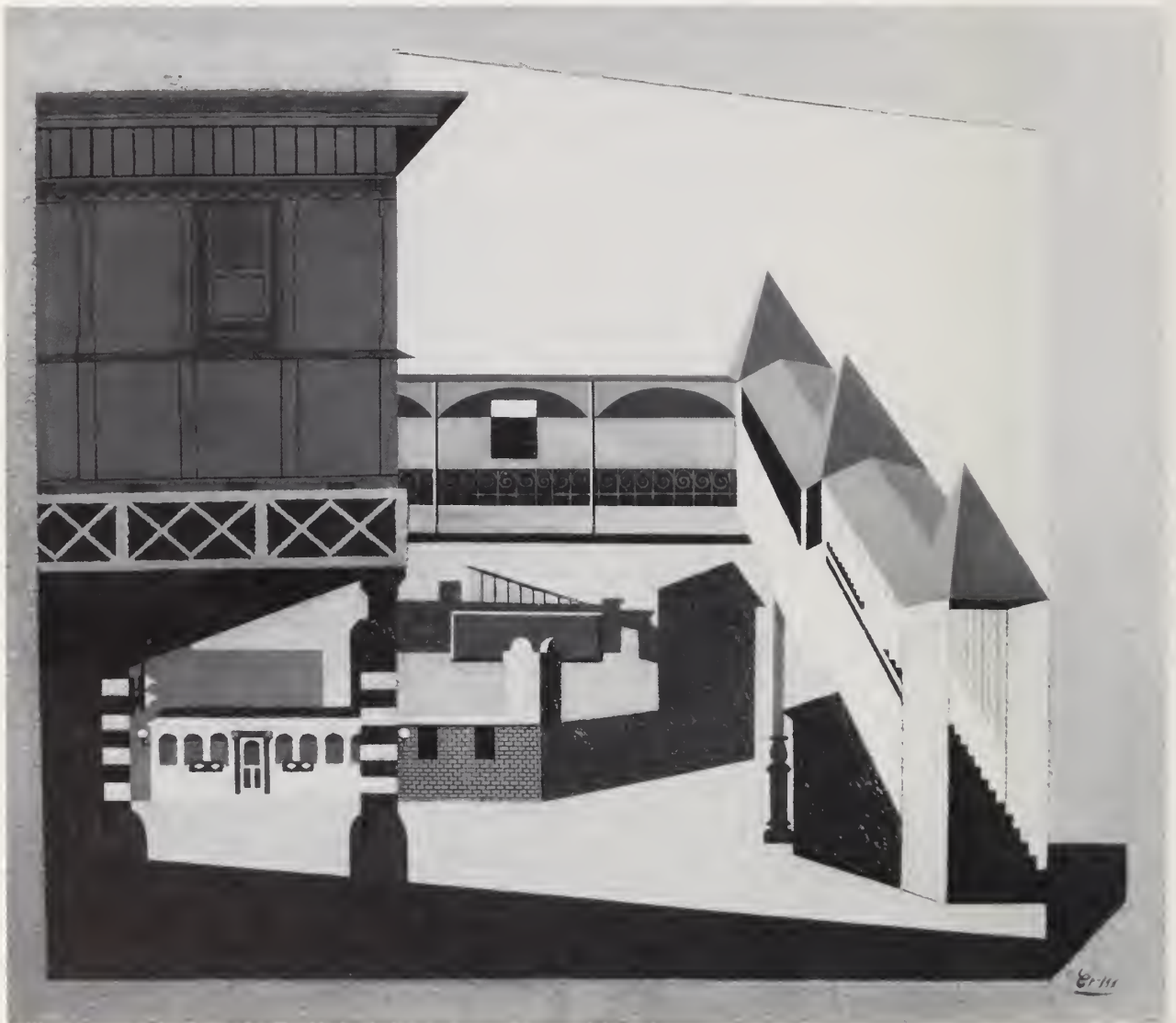
Jack Bankowsky
Bennington College
Tom Brokash
Minneapolis College of Art
and Design
Craig Bromberg
Oberlin College
Barbara Buckman
State University of New York,
College at Buffalo
Lisa Cartwright
New York University
Cair Crawford
Syracuse University
Michael Duffy
School of the Art Institute
of Chicago
Tracy Edling
School of the Art Institute
of Chicago
Darrell Ellis
Carl Fasano
Cornell University
Alexander Hahn
Kunstgewerbeschule der Stadt
Zürich
Anneharhe Kau
California Institute of the Arts
Susan Kouguell
State University of New York,
College at Purchase
Lori Landes
College of Wooster
Charles Long
Philadelphia College of Art
Kristin Lund
Minneapolis College of Art
and Design
Ernest Marrero
State University of New York,
College at Purchase
Marsha Mowery
Parsons School of Design
Steven Salzman
Bard College
John Strauss
Brown University
Lauren Stringer
University of California,
Santa Cruz

Seminars with Artists and Critics

The art history and the studio participants in the Independent Study Program meet together for weekly seminars given by artists and critics who are selected by the program staff based on particular interests of the students as well as on important events and exhibitions that will be occurring in New York during the semester. The following artists and critics conducted the seminars for the fall 1981 and spring 1982 semesters:

Vito Acconci
Richard Artschwager
Robert Ashley
Ericka Beckman
Dara Birnbaum
Ross Bleckner
Mel Bochner
Douglas Crimp
Constance de Jong
Vali Export
Simone Forti
Hollis Frampton
Peter Gidal
Philip Glass
Bette Gordon
Hans Haacke
Sherrie Levine
Meredith Monk
Elizabeth Murray
Linda Nochlin
Sheldon Nodelman
Lucio Pozzi
B. Ruhy Rich
Margit Rowell
Sanford Wurmfeld

Branch Museums



Francis Criss
Third Avenue El, c. 1937
Oil on canvas, 36 × 41½ inches (91.4 × 105.4 cm)
Purchase, with funds from the Felicia Meyer Marsh Purchase Fund 82.1

Whitney Museum of American Art Downtown Branch

Downtown Branch activities are organized by Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program, under the direction of Lisa Phillips, Associate Curator, Branch Museums. Located in Lower Manhattan, in Federal Hall National Memorial, the Branch is supported by companies in the downtown area.

Lunchtime Performances

September 17–October 20, 1981

Charlemagne Palestine September 17
Piano

Vanalyne Green September 24
Multimedia performance

Milford Graves October 1
"New Jazz"

Odyssey Chamber Players October 15
Chamber-music ensemble

Leandro Katz October 16
Slide presentation with synchronized soundtrack

Jana Haimsohn October 19
Dance

Phill Niblock October 20
Musical compositions

Southern California

October 6, 7, and 10, 1981

A cinema mural by Louis Hock was shown outdoors at the Manhattan terminal of the Staten Island Ferry as well as at Spring and Thompson streets in SoHo.

Exhibitions

Roy Lichtenstein Graphic Work 1970–1980

October 14–November 25, 1981

In conjunction with the Whitney Museum's exhibition of recent paintings and sculpture by Roy Lichtenstein, the Downtown Branch presented several series of the artist's graphic work, including *Still Life*, *Surrealist*, *American Indian*, and *German Expressionist*. Thirty-two etchings, woodcuts, lithographs, and silkscreen prints were shown. A checklist of the exhibition was published.

Lower Manhattan from Street to Sky

February 24–April 30, 1982

This exhibition of forty-one paintings, drawings, and prints of Lower Manhattan inaugurated the newly restored balcony galleries in Federal Hall. Illustrated were skyline views and close-ups of street activity by Stuart Davis, Red Grooms, Robert Indiana, Ellsworth Kelly, John Marin, Reginald Marsh, Robert Rauschenberg, Saul Steinberg, Joseph Stella, and Max Weber, among others. All of these twentieth-century images were inspired by the visual and symbolic power of this dynamic area of the city and its monuments, such as the Brooklyn Bridge, the Woolworth Building, and the Stock Exchange. A gallery brochure accompanied the exhibition.

[" "] Frames of Reference

May 6–June 4, 1982

Eighteen drawings, paintings, and photographs that incorporate aspects of modern media, such as the techniques, idioms, and contexts of advertising, newspapers, and movies, were shown in this exhibition. The artists included Gretchen Bender, Michael Harvey, Barbara Kruger, Thomas Lawson, Robert Longo, Richard Prince, and Cindy Sherman. A gallery brochure accompanied the exhibition.

Video-Music: New Correlations

May 6–June 4, 1982

More than twenty-five video artists whose work illustrates an expanded application of music and video that goes beyond performance documentation were represented in this series of forty-one recent videotapes. A brochure was published in conjunction with the exhibition, which will travel in the United States and Canada.

Movement + Modernism

June 17–July 8, 1982

This noontime dance series was accompanied by a free brochure.

Susan Salinger and Lisa Kraus June 17

Yoshiko Chuma and Susan Rethorst June 24

Tim Miller and Pooh Kaye July 1

Sally Silvers and Wendy Perron July 8



Installation view of "Surveying the Seventies: Selections from the Permanent Collection," Whitney Museum of American Art, Fairfield County; from left, works by Pat Steir, Carl Andre (on floor), Jackie Winsor, and David True.

Whitney Museum of American Art Fairfield County

On July 14, 1981, the Whitney Museum of American Art opened an exhibition center in the new headquarters building of Champion International Corporation, designed by Ulrich Franzen, in Stamford, Connecticut. The exhibition area was designed by Charles Froom. Located off the lobby on the main floor, the Whitney Museum of American Art, Fairfield County, is presenting at least six exhibitions a year along with gallery talks, performances, films, and lectures. The following exhibitions were organized by Lisa Phillips, Associate Curator, Branch Museums, with Pamela Gruninger, Manager, Fairfield County. Each exhibition was accompanied by a gallery brochure. The Museum and its programs are supported by Champion International Corporation.

Exhibitions

Pioneering the Century: 1900–1940

July 14–August 26, 1981

Fifty-one works from the Permanent Collection of the Whitney Museum provided an overview of mainstream developments in the first four decades of the century and traced the Museum's history from Gertrude Vanderbilt Whitney's early patronage of American artists and the establishment of the Whitney Studio in 1914, to the acquisition and exhibition policies formulated by the Museum after it became a public institution in 1930. Among the artists included were Thomas Hart Benton, Arthur Dove, Marsden Hartley, Gaston Lachaise, John Marin, Reginald Marsh, Maurice Prendergast, Charles Sheeler, John Sloan, and Joseph Stella.

A Tradition Established: 1940–1970

September 4–October 14, 1981

Following World War II the United States emerged as a world leader both politically and culturally. For the first time, avant-garde American art assumed international importance, and New York supplanted Paris as the capital of the art world. This exhibition of thirty-four works from the Museum's Permanent Collection illustrated such major movements as Abstract Expressionism, Color Field painting, Pop Art, and Minimalism. Alexander Calder, Willem de Kooning, Jasper Johns, Donald Judd, Roy Lichtenstein, Robert Morris, Jackson Pollock, Robert Rauschenberg, David Smith, Frank Stella, and Andy Warhol were among the artists represented.

The American Landscape: Recent Developments

October 23–December 9, 1981

Landscape painting in America is enjoying interest unparalleled since the nineteenth century. This exhibition of twenty-nine works offered a survey of new developments in landscape painting of the last ten years with realist and expressionist statements by twenty-five artists, including Jack Beal, Roger Brown, Louisa Chase, Rackstraw Downes, Alex Katz, Fairfield Porter, and Neil Welliver.

Drawing Acquisitions, 1978–1981

December 18, 1981–February 3, 1982

Reviewing drawings acquired by the Museum since 1978, this selection ranged from works of the early 1900s through abstract and regional drawings of the 1930s to recent figurative and abstract compositions, and included many drawings by sculptors. This exhibition of fifty-one works was a smaller version of that shown at the Museum in New York in September 1981.

Surveying the Seventies: Selections from the Permanent Collection

February 12–March 31, 1982

This eclectic decade has been alternately characterized as "richly diverse" and "lacking in clarity and focus." The co-existence of many divergent styles from the Minimal and geometric to painterly expressionism, Conceptual art, and Super Realism could be observed through thirty-two works

from the Permanent Collection of the Whitney Museum by artists such as Carl Andre, Alice Aycock, Jennifer Bartlett, Chuck Close, Christo, Al Held, Alfred Jensen, Jasper Johns, Elizabeth Murray, Joel Shapiro, and Jackie Winsor.

Five Artists and the Figure

April 9–June 9, 1982

Twenty-three paintings and sculptures by Duane Hanson, Alex Katz, Alice Neel, Philip Pearlstein, and George Segal, many from the Permanent Collection of the Whitney Museum, were included in this exhibition.

American Folk Art: The Herbert Waide Hemphill Jr. Collection

June 18–August 25, 1982

This wide-ranging collection of more than 100 objects—paintings, weathervanes, toys, needlework, and quilts—reflecting a highly individual approach to collecting consists of pieces by living folk artists as well as more traditional works of the last two centuries. The exhibition was organized by the Milwaukee Art Museum and is traveling in the United States.

Special Public Events

Noontime Performances

July 22–September 30, 1981

A program of free performances celebrated the opening of the Museum.

- Stamford Symphony Orchestra Brass Quintet July 22
- Zebra McKeever Dance Company July 29
- Con Brio Woodwind Quintet August 5
- Allegra Dance Theatre August 12
- Cocommotion—Jazz Fusion August 19
- Arlberg Brass Quintet August 26
- Dixieland Band conducted by Pat Bowen September 9
- Sal Salvador Jazz Quintet September 23
- Geri Atwood and Dancers September 30

The American Landscape: Recent Developments

A special lecture series was organized in conjunction with this exhibition.

- Linda S. Ferber, Curator of Painting and Sculpture, The Brooklyn Museum: "Major Themes in American Landscape Painting"
October 28, 1981
- Neil Welliver, artist: discussion of his own work and showing of Rudolph Burckhardt's film *Painting in the Woods*
November 4, 1981
- Diane Burko, artist: "Process and Creativity"
November 11, 1981
- Mary Beth Edelson, artist: "Personal Ecologies"
November 18, 1981

Jazz Concerts

January 6–27, 1982

Free lunchtime jazz concerts were presented in conjunction with the exhibition "Drawing Acquisitions, 1978–1981."

- Gene Bertoncini Duo January 6
- Arnie Lawrence Duo January 13
- David Eyges and Byard Lancaster January 20
- Don Elliott and Friends January 27

Drawing: Imagination into Quality

A talk by Paul Cummings, Adjunct Curator, Drawings, complemented the exhibition "Drawing Acquisitions, 1978–1981."

January 20, 1982

Surveying the Seventies

The following special events were presented during the exhibition "Surveying the Seventies":

- 14 Americans: Directions of the Seventies
A new film by Michael Blackwood and Nancy Rosen
February 11, 1982
- 1970–1980: The Road to Maximalism
A discussion by Robert Pincus-Witten, Professor of Art History, Queens College and the Graduate Center, City University of New York; and Associate Editor, *Arts Magazine*
March 2, 1982
- Running Fence*
A film produced by David Maysles, Charlotte Zwerin, and Albert Maysles about the construction of Christo's *Running Fence* in California
March 9, 1982
- "Collecting the Seventies: The Whitney Museum and Recent American Art"
A talk by Patterson Sims, Associate Curator, Permanent Collection
March 13, 1982

Five Artists and the Figure

Artist Alice Neel discussed her art and her career at a special lecture complementing this exhibition.

May 12, 1982

American Folk Art: The Herbert Waide Hemphill Jr. Collection

Herbert Hemphill talked about his folk art collection at a special lecture offered in conjunction with this exhibition.
June 12, 1982

Noontime Performances

- The Jazz Troupe from a Dance Class
June 23, 1982
- Greg Packham Group
June 30, 1982



A performance of *L'Histoire du soldat* during the Composers' Showcase program "Homage to Stravinsky"; from left, Virgil Thomson, Aaron Copland, and Roger Sessions.

Special Public Events

Lectures, Symposia, and Panel Discussions

Organized by the Public Education Department

The Print's Progress 1960–1981

A panel discussion on January 13, 1982, complemented the exhibition "American Prints: Process & Proofs." The event was made possible by Manufacturers Hanover Trust. Panelists were:

Richard S. Field, Associate Director and Curator of Prints and Drawings, Yale University Art Gallery
Diane M. Kelder, art critic, and Professor of Art History, College of Staten Island, City University of New York
John Loring, writer, critic, and printmaker
Philip Pearlstein, painter
Judith Goldman, Advisor on Prints and curator of the exhibition; moderator

Robert Smithson

A panel discussion on the work of Smithson was presented on March 4, 1982, in conjunction with "Robert Smithson: Sculpture." Panelists were:

Carl Andre, sculptor
Virginia Dwan, Smithson's dealer and friend
Nancy Holt, artist and Smithson's widow
Lucy R. Lippard, art critic
Richard Serra, sculptor
Robert Hobbs, curator of the exhibition; moderator

Whitney Symposium on American Art

Eight papers by scholars entering the field of American art were selected for presentation at the fifth annual Whitney Symposium on American Art. Sponsored by Joel and Anne Ehrenkranz, it was held at the Museum on April 12, 1982. The papers were selected by a panel consisting of Dr. Carl Belz, Director, Rose Art Museum, Brandeis University; Charles C. Eldredge, Director, National Museum of American Art, Smithsonian Institution; Eugene C. Goossen, Professor of Art History, Hunter College, City University of New York; and Diane M. Kelder, Professor of Art History, College of Staten Island, City University of New York.

Wendy W. Belser, Ph.D. candidate, Columbia University: "Charles Sheeler at the Metropolitan Museum of Art (1942–1945)"

Peter Boswell, Ph.D. candidate, Stanford University: "Art and Propaganda: George Biddle's Justice Department Mural (1933–1936)"

Erika L. Doss, Ph.D. candidate, University of Minnesota: "Benton, Marsh, Hopper and Hollywood: What the Movies Meant to Artists in the 1930s"

Ilene Susan Fort, Ph.D. candidate, Graduate Center, City University of New York: "James Guy, Social Surrealist"

J. Richard Gruber, Ph.D. candidate, University of Kansas: "The Private Benton: Late Examples of Modernism in the Paintings of Thomas Hart Benton"

Lewis C. Kachur, Ph.D. candidate, Columbia University: "Stuart Davis's *The Paris Bit* and Robert Carlton Brown"

April J. Paul, Ph.D. candidate, Graduate Center, City University of New York: "Primitive and Primordial Configurations in the Art of Bryon Browne: Late 1930s to 1950"

Brian Wallis, M.A., Art History, University of Virginia: "Arshile Gorky's Early Drawings and the Sources of Abstract Expressionism"

Figures in a Cultural Landscape

This lecture by Hilton Kramer, former art critic of the New York Times, was given on May 6, 1982, on the occasion of the exhibition "Focus on the Figure: Twenty Years."

Nam June Paik

A panel discussion of the art of Nam June Paik was presented on May 21, 1982, in conjunction with the video artist's retrospective. Panelists were:

John Cage, composer

Wulf Herzogenrath, Director, Kölischer Kunstverein, Cologne

Pontus Hulten, Director, The Museum of Contemporary Art, Los Angeles

David A. Ross, Director, Institute of Contemporary Art, Boston

John G. Hanhardt, Curator, Film and Video, and curator of the exhibition; moderator

Performing Arts

Composers' Showcase

Celebrating its twenty-fifth anniversary this year, Composers' Showcase, directed by Charles Schwartz, presented a series of special concerts.

"Homage to Stravinsky"

September 30, 1981

An all-Stravinsky program including five world premieres commemorated the tenth anniversary of Stravinsky's death. Featured was *L'Histoire du soldat* with Aaron Copland, Roger Sessions, and Virgil Thomson representing the work's three key characters (the narrator, the soldier, and the devil) and members of Speculum Musicae conducted by Robert Craft.

"A Kurt Weill Encore"

October 1, 1981

This program featured premieres of unpublished works by Weill. Participants included Lotte Lenya, Celeste Holm, Richard Cassilly, and Richard Wotach (the last two courtesy of the Metropolitan Opera).

"Arthur Miller Performs in *Up from Paradise*"

October 2, 1981

The premiere of the concert version of *Up from Paradise*, a theater piece with book by Arthur Miller and music by Stanley Silverman, was performed by Arthur Miller, Austin Pendleton, singing actors, and a chamber ensemble conducted by the composer.

Three Evenings of Music by John Cage

In conjunction with the exhibition "John Cage: Scores and Prints," the S.E.M. Ensemble, directed by Petr Kotik, presented three programs of Cage's music:

Song Books I and II (1970), first complete performance
March 31, 1982

Concert for Piano and Orchestra (1957-58), *Atlas Eclipticalis* (1961-62) for orchestra, and *Aria* (1958) for solo voice, with Dora Ohrenstein, soprano; Joseph Kubera, piano; and Petr Kotik, conductor
April 1, 1982

Etudes Australes, Book II (1974-75) for solo piano, *Chorales* (1978) for solo violin, and *Cheap Imitation* (1977) for solo violin, with Mary Rowell, violin, and Joseph Kubera, piano
April 2, 1982

Nam June Paik and Charlotte Moorman

Paik and Moorman performed at the Museum in two special programs supplementing the retrospective "Nam June Paik"

June 2 and 3, 1982

Summer Music

The outdoor sculpture court continued as a setting for informal performances of music on Sunday afternoons.

Mitchell Korn, guitar

July 5 and 12, and August 16, 1981

Phoenix Trio: Stephen Baum, flute; Miriam Lockhart, clarinet; and Michael Ellert, bassoon

July 19 and 26, 1981

Sweet Rose Revue: Anna Epstein and Janice Buckner
August 2 and 9, 1981

Mozart on Fifth: Richard Goldfarb, clarinet; Daniel Kelly, clarinet; and Ron Grun, bassoon
August 23 and 30, 1981

Spiral Jetty

In conjunction with the exhibition "Robert Smithson: Sculpture," *Spiral Jetty*, Smithson's film of 1970 about his internationally celebrated earthwork project at Great Salt Lake, Utah, was shown twice a day on two Saturdays.
April 3 and 10, 1982

Membership Events

Opening reception for "Philip Guston" for Whitney Circle and Friends
July 1, 1981

Opening reception for "Developments in Recent Sculpture" for Whitney Circle and Friends
July 22, 1981

Opening reception for "Drawing Acquisitions, 1978–1981" for Whitney Circle and Friends
September 17, 1981

Opening reception for "Roy Lichtenstein 1970–1980" for Whitney Circle and Friends
September 23, 1981

Opening reception for "20th-Century American Art: Highlights of the Permanent Collection" for Whitney Circle and Friends
October 28, 1981

Reception for "20th-Century American Art: Highlights of the Permanent Collection" for Associates, Individual and Family/Dual members
October 29, 1981

Brunch and a lecture by Ivan Karp on Roy Lichtenstein for Whitney Circle and Friends
November 15, 1981

Opening reception for "American Prints: Process & Proofs" for Whitney Circle, Friends, and Associates
November 24, 1981

Reception for new members
December 2, 1981

Opening reception for "Ceramic Sculpture: Six Artists" for Whitney Circle and Friends
December 9, 1981

Cocktails and a talk by Richard Marshall on "Ceramic Sculpture: Six Artists" for Whitney Circle and Friends
January 20, 1982

Gala benefit for Whitney Circle, Friends, and guests
January 27, 1982

Cocktails and talks by Patterson Sims on "20th-Century American Art: Highlights of the Permanent Collection" and Russell Connor on orientation gallery, for Whitney Circle
February 3, 1982

Opening reception for "The Katherine Schmidt Shubert Bequest and A Selective View of Her Art" and "Selected Paintings and Sculpture Acquired Since 1978" for Whitney Circle and Friends
February 11, 1982

Opening reception for "Robert Smithson: Sculpture" for Whitney Circle and Friends
February 18, 1982

Reception in honor of John Cage on the occasion of the exhibition "John Cage: Scores and Prints" for Whitney Circle and special guests
April 5, 1982

Opening reception for "Focus on the Figure: Twenty Years" for Whitney Circle and Friends
April 14, 1982

Brunch and a lecture by Barbara Haskell on "Focus on the Figure: Twenty Years" for Whitney Circle and Friends
April 18, 1982

Opening reception for "Nam June Paik" for Whitney Circle and Friends
April 29, 1982

Reception for "Nam June Paik" for Associates, Individual and Family/Dual members
April 30, 1982

Brunch and a lecture by John G. Hanhardt on "Nam June Paik" for Whitney Circle and Friends
May 2, 1982

Art tour of Pittsburgh for Whitney Circle and Friends
May 13–15, 1982

Opening reception for "New American Art Museums" for Whitney Circle and Friends
June 23, 1982

The following Corporate Members held events at the Museum in conjunction with exhibitions.

Skadden, Arps, Slate, Meagher & Flom buffet and viewing of "Disney Animations and Animators"
July 9, 1981

American Express Company cocktail reception and viewing of "Roy Lichtenstein 1970–1980"
September 24, 1981

American Express Company employees cocktail reception and viewing of "Roy Lichtenstein 1970–1980"
October 14, 1981

Chemical Bank cocktail reception and viewing of "Roy Lichtenstein 1970–1980"
October 15, 1981

Warburg Paribas Becker—A.G. Becker cocktail reception, dinner, and viewing of "Roy Lichtenstein 1970–1980"
October 16, 1981

Ogilvy & Mather, Inc., meeting, dinner, and viewing of "Roy Lichtenstein 1970–1980" and "20th-Century American Art: Highlights of the Permanent Collection"
November 2, 1981

Alcoa Foundation cocktail reception and viewing of "20th-Century American Art: Highlights of the Permanent Collection"

November 5, 1981

CIBA-GEIGY Corporation cocktail reception and viewing of "20th-Century American Art: Highlights of the Permanent Collection"

November 12, 1981

The Chase Manhattan Bank, N.A., cocktail reception and viewing of "American Prints: Process & Proofs" and "20th-Century American Art: Highlights of the Permanent Collection"

December 3, 1981

Manufacturers Hanover Trust Company cocktail reception and viewing of "American Prints: Process & Proofs"

January 21, 1982

Warburg Paribas Becker—A.G. Becker cocktail reception, dinner, and viewing of "Ceramic Sculpture: Six Artists"

January 28, 1982

Skadden, Arps, Slate, Meagher & Flom cocktail reception, dinner, and viewing of "Selected Paintings and Sculpture Acquired Since 1978," "The Katherine Schmidt Shubert Bequest and A Selective View of Her Art," and "20th-Century American Art: Highlights of the Permanent Collection"

February 10, 1982

Institute for East West Securities Studies cocktail reception and viewing of "20th-Century American Art: Highlights of the Permanent Collection"

April 21, 1982

American Can Company cocktail reception, dinner, and viewing of "20th-Century American Art: Highlights of the Permanent Collection" and "Nam June Paik"

May 24, 1982

Main Hurdman/KMG Corporation cocktail reception, buffet, and viewing of "20th-Century American Art: Highlights of the Permanent Collection"

June 6, 1982

Skadden, Arps, Slate, Meagher & Flom cocktail reception, buffet, and viewing of "Nam June Paik" and "Focus on the Figure: Twenty Years"

June 9, 1982

International Business Machines Corporation cocktail reception and viewing of "New American Art Museums"

June 24, 1982



James Surls

Me and the Butcher Knives, 1982

Oak and mahogany, 101 × 37 × 39 inches (256.5 × 94 × 99 cm)

Purchase, with funds from an anonymous donor 82.14

You Saved The Calder Circus

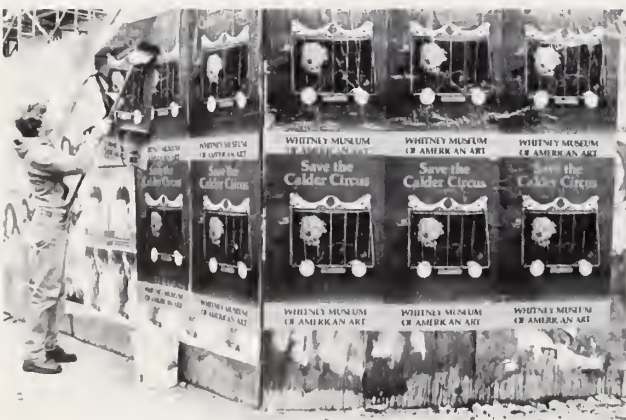
April 15. Targa arrived at the Museum for the press conference announcing the "Save the Calder Circus" campaign. The Circus, originally placed on deposit at the Whitney Museum of American Art by Alexander Calder in 1970, had been on extended loan from the artist's estate since his death in 1976. But the Museum had been informed by the executors that the work had to be sold to settle taxes owed by the estate. Thus, to prevent the Circus from being purchased by a foreign museum and leaving the United States forever, the Museum set out to raise the required \$1.25 million, a task it had to accomplish in forty-six days—by May 31, 1982.



Targa was one of numerous performers from Ringling Bros. and Barnum & Bailey Circus who participated at the press conference. Their cooperation and enthusiasm throughout the "Save the Calder Circus" campaign were a fitting tribute to the artist, Alexander Calder, whose first visit to Ringling Bros. in 1925 had inspired his Circus.



Flora Biddle thanked the young performers for their contribution—a donation of \$1,400 from hundreds of Ringling Bros. employees and their families. Behind them stood Irvin Feld and his son, Kenneth, Chairman and President, respectively, of Ringling Bros. and Barnum & Bailey Combined Shows, Inc.



Soon thereafter posters all over Manhattan called attention to the campaign.



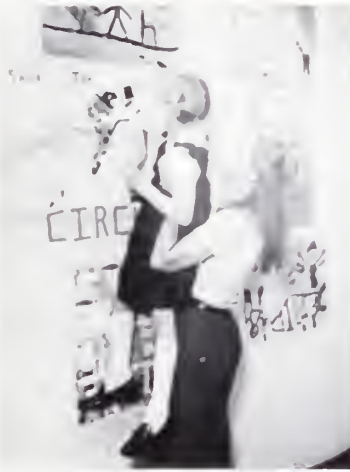
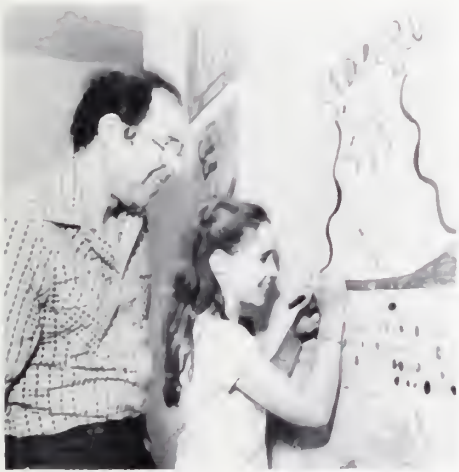
Clowns handed out balloons and buttons proclaiming "Save the Calder Circus."



May 5. After twenty days—less than three weeks after launching the campaign—the Museum held a second press conference, attended by Mayor Edward I. Koch, to announce the extraordinary gift of \$625,000 from the Robert Wood Johnson Jr. Charitable Trust that brought the fund-raising drive to a successful conclusion. The Mayor, flanked by Tom Armstrong and Flora Biddle, expressed his delight that the Circus would remain in New York.



May 7. At the annual dinner dance of the Museum's National Committee, friends from Ringling Bros. distributed copies of a special edition of the Whitney Museum of American Art News and joined Flora Biddle in celebrating the success of the campaign.



May 19. Twenty-five young artists were feted at the Museum as the winners of a city-wide "Save the Calder Circus" poster contest. Winners received tickets to a performance of the Ringling Bros. Circus and then took turns signing their posters—first-grader Sarah Abbott with help from Assistant Director Jennifer Russell, and sixth-grader Susan Herson with her father proudly looking on.

Fourth and fifth graders from P.S. 75 celebrated the saving of the Circus with festivities in Riverside Park. They were among the many children throughout the city who rallied to the support of the Circus.



May 20. To complete the celebrations, major donors were invited to a special performance of Ringling Bros. at Madison Square Garden at which Tom Armstrong (second from left, with glasses) and Flora Biddle (center) joined in the merry-making.



Dimes and dollars were received from hundreds of people all across the country

Patrick McGriff from Milwaukee donated \$25 to the campaign in memory of Robert B. McCallum, a Calder Circus lover.

Mrs. Maureen Murray of Cherry Valley, New York, donated \$5; her five-year-old son added 50¢ from his allowance.

Dr. and Mrs. Arthur Holbrook of Milwaukee declared, "[the Circus] must remain where it is!!!" and sent \$25.

Terry Spaur of Lake Elsinore, California, with a \$10 contribution, wrote, "A visit to New York just wouldn't be the same without it!"

John Waxman of Westport, Connecticut, donated \$4 from each member of his family: "Hearing your child 'oh' and 'ah' at paintings and mobiles by an artist you have enjoyed silently is a marvelous experience."

B. J. Mulholland of Milford, Connecticut, sent \$10 with a note saying, "It has brought much joy and happiness to me.... I hope we don't lose it."

Charles Slick of Atlanta donated \$10 after reading of our cause in the *Gray Letter*.

Mrs. Harold Cheel of Ho-Ho-Kus, New Jersey, said, "I am sending this [\$25] because I think the letter [you sent to members] with the balloons, etc., was very clever."

The Davis family of Shawnee Mission, Kansas, sent a donation of \$1 per person after reading about the campaign in the *Christian Science Monitor*: "We don't want that [the loss of the Circus] to happen!... Keep the Circus where it belongs."

Theodore Georges of the Indian Walk shoe store, across the street from the Museum, raised \$18 by putting a canister near his cash register to help save the Circus.

A \$5 contribution from Los Angeles was accompanied by a letter stating, "It would be a shame to lose such a piece of wonder and magic and I hope that 250,000 other people will feel the same as I do and put their money where their collective mouths (and hearts) should be."

Employees of the Ringling Bros. and Barnum & Bailey Circus, who, following their initial contribution of \$1,400 and active assistance to save the little Circus, donated an additional \$75.

Garlan Neil Webster of Cincinnati, who hopes the Circus will go on tour, donated \$20. He wrote: "As America sinks further and further into the quagmire... we'll have to fight to save all kinds of things we have taken for granted since our youth."

Contributions to the "Save the Calder Circus" Campaign

\$250,000 and Over

The Robert Wood Johnson Jr. Charitable Trust

\$100,000 to \$249,999

The Lauder Foundation
Robert Lehman Foundation, Inc.
The Howard and Jean Lipman Foundation, Inc.
1 Anonymous

\$50,000 to \$99,999

The Thomas M. Evans Foundation
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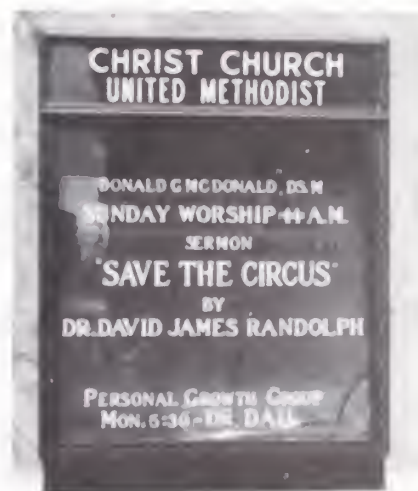
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Julian Schnabel
Hope, 1982
 Oil on velvet, 108 × 156 inches (274.3 × 396.2 cm)
 Purchase, with funds from an anonymous donor 82.13

Acquisitions

July 1, 1981–June 30, 1982

Dimensions are given first in inches, then in centimeters, height preceding width, preceding depth. Dimensions of works on paper are overall, unless noted as sight (measured within the frame or mat opening), or unless both image and sheet size are given. Dimensions of sculpture do not include base unless it is an integral part of the work.

The accession number of a work refers to the year of acquisition and, after a decimal point, to the sequence of its addition to the Permanent Collection during that year. For example, 82.3 indicates that the work was the third work acquired in 1982. Promised gifts are

noted with the letter *P* and the order of the two figures is reversed. For works accessioned in a group, the year is followed by the group accession number and the individual item number within the group. For example, 81.35.1 and 81.35.2 refer to the first and second works in a group.

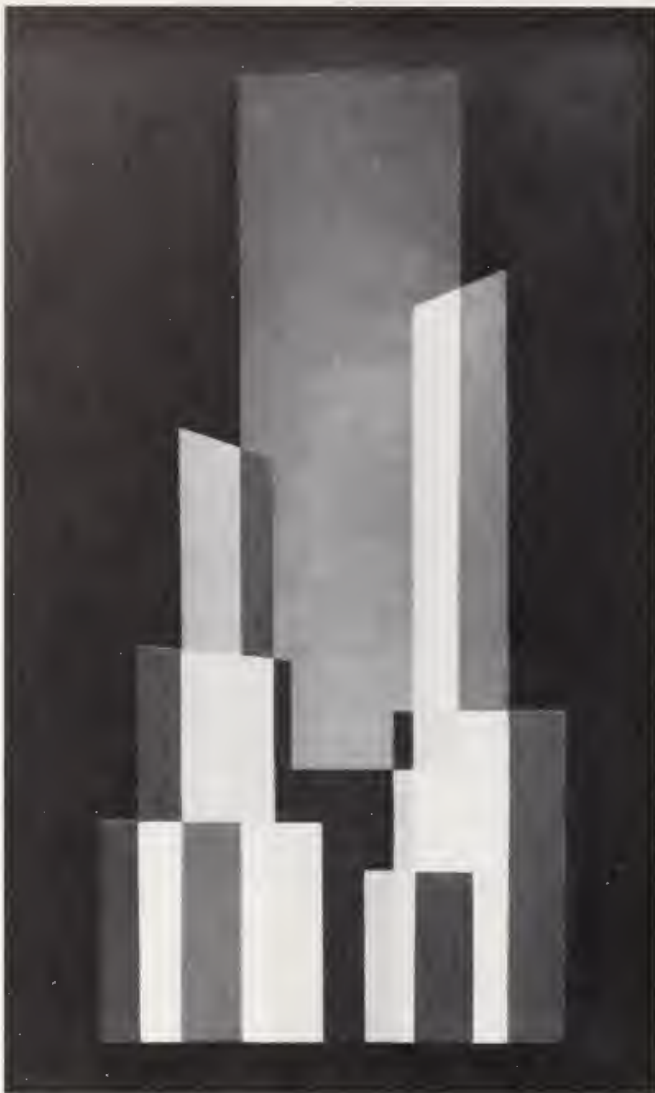
Josef Albers (1888–1976)
Intaglio Solo XIII, 1962
 Embossed print, image, 7¹¹/₁₆ × 10¹/₄
 (19.5 × 26); sheet, 14 × 20³/₄ (35.6 × 51.8)
 Gift of Mr. and Mrs. Sylvan Cole, Jr.
 81.35.1

Milton Avery (1885–1965)
Gray Sea, 1963
 Color lithograph, image, 21¹/₄ × 26¹/₂
 (54 × 67.3); sheet, 22¹³/₁₆ × 28⁵/₁₆
 (58.3 × 71.9)
 Gift of Mr. and Mrs. Sylvan Cole, Jr.
 81.35.2

Robert Bechtle (b. 1932)
'59 Mercury, 1974
 Watercolor on paper, 14 × 18³/₄ (35.6 × 47.6)
 Gift of Norman Dubrow 81.28.1

Forrest Bess (1911–1977)
Drawings, 1957
 Oil on canvas, 8 × 28 (20.3 × 71.1)
 Gift of Betty Parsons 82.6

Isabel Bishop (b. 1902)
Showing the Snapshot, 1936 (from the portfolio *Eight Etchings 1936–1959*)
 Etching, image, 4 × 3 (10.2 × 7.6); sheet, 13 × 10 (33 × 25.4)
 Gift of the artist and Associated American Artists 81.20.1



Charles Shaw
Plastic Polygon, 1938
 Oil on wood, 38½ × 23½ inches (97.8 × 59.7 cm)
 Purchase, with funds from the Painting and Sculpture Committee 82.5

Girl Getting on Soda Fountain Stool, 1959
 (from the portfolio *Eight Etchings*
 1936–1959)

Etching: image, 5⅞ × 4 (13.7 × 10.2);
 sheet, 13 × 10 (33 × 25.4)

Gift of the artist and Associated American Artists 81.20.8

Jonathan Borofsky (b. 1942)

Self-Portrait at 2668379 and 2670098,
 1979–80

Acrylic and charcoal on paper, 84¾ × 48
 (215.3 × 122)

Purchase, with funds from Joel and
 Anne Ehrenkranz 82.3

John Cage (b. 1912)

Lithograph A, 1969 (from *Not Wanting to
 Say Anything About Marcel*)

Lithograph, 27⅞ × 40¼ (70.2 × 102.2)

Gift of Mr. and Mrs. Sylvan Cole, Jr.
 81.35.3

Alexander Calder (1898–1976)

The Handstand, 1931

Ink on paper, 22¾ × 30¾ (57.8 × 78.1)

Gift of Howard and Jean Lipman 81.23.1

Juggler with Dog, 1931

Ink on paper, 22¾ × 30¾ (57.8 × 78.1)

Gift of Howard and Jean Lipman 81.23.2

Tumbler on Swing, 1931

Ink on paper, 30¾ × 22¾ (78.1 × 57.8)

Gift of Howard and Jean Lipman 81.23.4

On the High Wire, 1932

Ink on paper, 20½ × 24⅞ (52.1 × 63.2)

Gift of Howard and Jean Lipman 81.23.3

Constellation, 1941

Painted wood and wire, 51 × 46½ × 10
 (129.5 × 118.1 × 25.4)

Promised gift of Mrs. Theodate Johnson
 Severns P.3.81

Louisa Chase (b. 1951)

Rose Bush/Waterfall, 1980

Ink and watercolor on handmade paper,
 22 × 30¾ (55.9 × 78.1)

Promised gift of Norman Dubrow P.1.82

Robert Cottingham (b. 1938)

Money, 1972

Acrylic on paper, 16 × 15½ (40.6 × 39.4)

Gift of Norman Dubrow 81.28.2

Francis Criss (1901–1973)

Third Avenue El, c. 1937

Oil on canvas, 36 × 41½ (91.4 × 105.4)

Purchase, with funds from the Felicia
 Meyer Marsh Purchase Fund 82.1

Stuart Davis (1894–1964)

Study for Bass Rocks, 1939

Gouache on board, 11⅞ × 14 (29.4 × 35.6)

Gift of Jerome Zipkin 81.41

Willem de Kooning (b. 1904)

Clamdigger, 1972

Bronze, 57½ (146.1) high

Promised and partial gift of Mrs. H.
 Gates Lloyd P.4.81

Reaching for the Coat Sleeve, 1943 (from

the portfolio *Eight Etchings* 1936–1959)

Etching: image, 5⅞ × 4 (14.9 × 10.2);

sheet, 13 × 10 (33 × 25.4)

Gift of the artist and Associated American Artists 81.20.2

Girl with Newspaper, 1945 (from the
 portfolio *Eight Etchings* 1936–1959)

Etching: image, 7⅞ × 4⅞ (18.7 × 11.1);

sheet, 13 × 10 (33 × 25.4)

Gift of the artist and Associated American Artists 81.20.3

Seated Woman with Hat, 1949 (from the
 portfolio *Eight Etchings* 1936–1959)

Etching: image, 5⅞ × 4 (14.9 × 10.2);

sheet, 13 × 10 (33 × 25.4)

Gift of the artist and Associated American Artists 81.20.4

Fourteenth Street Oriental, 1950 (from

the portfolio *Eight Etchings* 1936–1959)

Etching: image, 5⅞ × 4 (14.9 × 10.2);

sheet, 13 × 10 (33 × 25.4)

Gift of the artist and Associated American Artists 81.20.5

Strap Hangers No. 2, 1950 (from the
 portfolio *Eight Etchings* 1936–1959)

Etching: image, 4⅞ × 3 (12.4 × 7.6); sheet,

13 × 10 (33 × 25.4)

Gift of the artist and Associated American Artists 81.20.6

Two Girls Outdoors, 1953 (from the
 portfolio *Eight Etchings* 1936–1959)

Etching: image, 7½ × 4⅞ (19.1 × 12.4);

sheet, 13 × 10 (33 × 25.4)

Gift of the artist and Associated American Artists 81.20.7

Burgoyne Diller (1906–1965)

Untitled, 1944

Collage on board, $14\frac{3}{4} \times 14\frac{3}{4}$ (37.5 × 37.5)
Purchase, with funds from the Mr. and
Mrs. M. Anthony Fisher Purchase
Fund, Martin and Agneta Gruss, and
the Felicia Meyer Marsh Purchase
Fund 82.21

John Duff (b. 1943)

Two Part Column, 1974

Painted fiberglass, $70\frac{1}{2} \times 7\frac{1}{4} \times 18\frac{1}{2}$
(179 × 18.4 × 47)

Gift of Barbara Rose 81.40

Paul Fiene (1899–1949)

Bust of Grant Wood, c. 1942

Bronze, $13 \times 7\frac{1}{2} \times 8$ (33 × 19.1 × 20.3); mar-
ble base, $4\frac{1}{8} \times 7\frac{7}{8} \times 6$ (10.5 × 20 × 15.2)

Gift of Mr. and Mrs. George D. Stoddard
81.33.1

Wood Gaylor (1883–1957)

Lillies of the Field, 1923

Oil on canvas, 13×26 (33 × 66)

Gift of Howard and Jean Lipman 81.21.1

Edgewater Boat House, c. 1925

Oil on canvas, 14×27 (35.6 × 68.6)

Gift of Howard and Jean Lipman 81.21.2

Off to Europe, c. 1925

Oil on canvas, 17×26 (43.2 × 66)

Gift of Howard and Jean Lipman 81.21.3

Ralph Goings (b. 1928)

Two Fords, 1973

Watercolor on paper $10\frac{3}{4} \times 14\frac{1}{2}$
(27.3 × 36.8)

Gift of Norman Dubrow 81.28.3

Philip Guston (1913–1980)

Drawing for Conspirators, 1930

Graphite, ink, colored pencil, and crayon
on paper, $22\frac{1}{2} \times 14\frac{1}{2}$ (57.2 × 36.8)

Purchase, with funds from the Hearst
Corporation and the Norman and
Rosita Winston Foundation, Inc. 82.20

Cabal, 1977

Oil on canvas, 68×116 (172.7 × 294.6)

50th Anniversary Gift of Mr. and Mrs.
Raymond J. Learsy 81.38

Childe Hassam (1859–1935)

The Lion Gardiner House, East Hampton,
1928

Etching image, $9\frac{3}{8} \times 14\frac{1}{8}$ (25.1 × 35.7).
sheet, $12 \times 15\frac{1}{8}$ (30.5 × 40.5)

Gift of Herbert Brook 81.19

Bill Jensen (b. 1945)

Black Line Drawing, 1978

Graphite on vellum, 24×19 (61 × 48.3)

Purchase, with funds from the Mr. and
Mrs. M. Anthony Fisher Purchase
Fund 82.19

The Meadow, 1980–81

Oil on linen, 22×22 (55.9 × 55.9)

Purchase, with funds from the Wilfred
P. and Rose Cohen Purchase Fund
81.36

Jasper Johns (b. 1930)

Savarin, 1977–81

Color lithograph: image, $39\frac{13}{16} \times 29\frac{1}{2}$
(101.1 × 74.9); sheet, $50 \times 38\frac{1}{8}$ (127 × 96.8)

Purchase, with funds from the Friends
of the Whitney Museum of American
Art 82.10

Usuyuki, 1981

Screenprint, $29\frac{1}{8} \times 46\frac{7}{8}$ (74 × 119.1)

Purchase, with funds from Philip Morris
Incorporated 81.34

Yasuo Kuniyoshi (1889–1953)

Fruit in White Bowl, 1927

Lithograph, $13\frac{7}{8} \times 16\frac{1}{4}$ (35.2 × 41.3)

Katherine Schmidt Shubert Bequest
81.43.1

Pears, Grapes, and Peaches, 1927

Lithograph, $16 \times 12\frac{3}{8}$ (40.6 × 32.1)

Katherine Schmidt Shubert Bequest
81.43.2

Squash, 1927

Lithograph, 10×9 (25.4 × 22.9)

Katherine Schmidt Shubert Bequest
81.43.3

The Acrobat, 1928

Lithograph, $12\frac{1}{8} \times 9$ (30.8 × 22.9)

Katherine Schmidt Shubert Bequest
81.43.4

Bullfight, 1928

Lithograph, $9\frac{1}{8} \times 12\frac{1}{4}$ (23.2 × 31.1)

Katherine Schmidt Shubert Bequest
81.43.5

Dancing, 1928

Lithograph, $11\frac{1}{2} \times 10\frac{1}{8}$ (29.2 × 25.7)

Katherine Schmidt Shubert Bequest
81.43.6

Dressing, 1928

Lithograph, $12\frac{1}{2} \times 8\frac{1}{2}$ (31.8 × 21.6)

Katherine Schmidt Shubert Bequest
81.43.7

Four Nudes, 1928

Lithograph, $9\frac{1}{4} \times 13\frac{1}{4}$ (23.5 × 33.7)

Katherine Schmidt Shubert Bequest
81.43.8

Girl at Table (At the Café), 1928

Lithograph, 11×8 (27.9 × 20.3)

Katherine Schmidt Shubert Bequest
81.43.9

Interior with Dress Form, 1928

Lithograph, $12\frac{1}{2} \times 8\frac{1}{2}$ (31.8 × 21.6)

Katherine Schmidt Shubert Bequest
81.43.10

Night Police, Paris, 1928

Lithograph, $8\frac{1}{8} \times 10\frac{3}{8}$ (20.6 × 27)

Katherine Schmidt Shubert Bequest
81.43.11

Nude at Door, 1928

Lithograph, $13\frac{1}{8} \times 7\frac{3}{8}$ (33.3 × 18.7)

Katherine Schmidt Shubert Bequest
81.43.12

Railroad, 1928

Lithograph, $10\frac{3}{4} \times 9\frac{1}{8}$ (27.3 × 23.2)

Katherine Schmidt Shubert Bequest
81.43.13



Stuart Davis

Study for Boes Rocks, 1939

Gouache on board, $11\frac{1}{8} \times 14$ inches (29.4 × 35.6 cm)

Gift of Jerome Zipkin 81.41

Still Life at Window, 1928
Lithograph, 12 $\frac{1}{8}$ × 8 $\frac{7}{8}$ (30.8 × 22.5)
Katherine Schmidt Shubert Bequest
81.43.14

Wire Walker, 1928
Lithograph, 7 $\frac{3}{8}$ × 9 $\frac{1}{8}$ (18.7 × 23.2)
Katherine Schmidt Shubert Bequest
81.43.15

Circus Performer Balanced on a Ball
(*Circus Ball Rodeo*), 1930
Lithograph, 14 $\frac{1}{2}$ × 10 $\frac{1}{2}$ (36.8 × 26.7) sight
Katherine Schmidt Shubert Bequest
81.43.16

Before the Act, 1932
Lithograph, 13 $\frac{3}{8}$ × 9 $\frac{3}{4}$ (33.3 × 24.8) sight
Katherine Schmidt Shubert Bequest
81.43.17

The Shower, 1932
Lithograph, 9 $\frac{3}{4}$ × 13 $\frac{3}{4}$ (24.8 × 34.9)
Katherine Schmidt Shubert Bequest
81.43.27

Artificial Flower, 1934
Lithograph, 16 $\frac{1}{4}$ × 10 $\frac{1}{4}$ (41.3 × 26)
Katherine Schmidt Shubert Bequest
81.43.18

Café, 1934
Lithograph, 10 × 7 $\frac{7}{8}$ (25.4 × 20)
Katherine Schmidt Shubert Bequest
81.43.19

Dawn, 1934
Lithograph, 9 $\frac{7}{8}$ × 14 (25.1 × 35.6)
Katherine Schmidt Shubert Bequest
81.43.20

Café No. 2, 1935
Lithograph, 15 $\frac{5}{16}$ × 11 $\frac{1}{2}$ (40.5 × 29.2)
Katherine Schmidt Shubert Bequest
81.43.21

Taxco, Mexico, 1935
Lithograph, 10 $\frac{7}{8}$ × 14 $\frac{1}{4}$ (27.6 × 36.2)
Katherine Schmidt Shubert Bequest
81.43.26

Western Landscape, 1935
Lithograph, 15 $\frac{3}{4}$ × 22 $\frac{3}{4}$ (40 × 57.8)
Katherine Schmidt Shubert Bequest
81.43.22

Free Lodging, 1938
Lithograph, 10 $\frac{1}{4}$ × 15 (26 × 38.1)
Katherine Schmidt Shubert Bequest
81.43.23

Deserted Brickyard, 1939
Lithograph, 10 $\frac{5}{8}$ × 15 $\frac{1}{2}$ (27 × 39.4)
Katherine Schmidt Shubert Bequest
81.43.24

New England Landscape, 1941
Lithograph, 11 $\frac{3}{4}$ × 16 (29.8 × 40.6)
Katherine Schmidt Shubert Bequest
81.43.25

Robert Kushner (b. 1949)
Viva Flamenco, 1979
India ink, gouache, and metallic paint
on paper, 19 × 18 $\frac{3}{4}$ (48.3 × 47.6)
Promised gift of Norman Dubrow P.2.82

Gaston Lachaise (1882–1935)
John Marin, 1928
Bronze, 12 × 9 × 9 (30.5 × 22.9 × 22.9);
marble base, 6 × 6 × 6 (15.2 × 15.2 × 15.2)
50th Anniversary Gift of Seth and
Gertrude W. Dennis 81.25

Kim MacConnel (b. 1946)
Formidable, 1981
Acrylic on cotton, 97 $\frac{1}{4}$ × 129 $\frac{1}{4}$ (247 ×
328.3)
Purchase, with funds from the Louis and
Bessie Adler Foundation, Inc.,
Seymour M. Klein, President 82.8

Robert Mangold (b. 1937)
Untitled (Drawing for 5 Paintings in the
John Weber Gallery Show), 1974
Graphite and colored pencil on paper,
8 $\frac{1}{8}$ × 22 $\frac{1}{8}$ (20.6 × 56.2)
Promised gift of Norman Dubrow P.3.82

John Marin (1870–1953)
Wave on Rock, 1937
Oil on canvas, 22 $\frac{3}{4}$ × 30 (57.8 × 76.2)
Purchase, with funds from Charles
Simon and the Painting and Sculpture
Committee 81.18

Agnes Martin (b. 1912)
Untitled, 1960
Ink on paper, 11 $\frac{7}{8}$ × 9 $\frac{3}{8}$ (30.2 × 23.8)
Purchase, with funds from the M. An-
thony Fisher Purchase Fund and the
National Endowment for the Arts
81.30

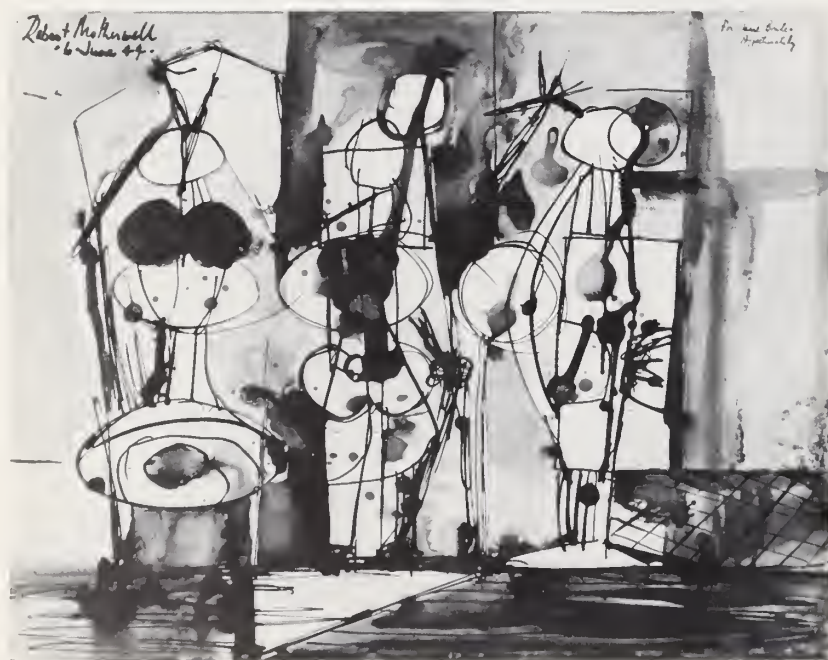
George L. K. Morris (1905–1975)
Configuration, 1936
Bronze, 22 $\frac{3}{8}$ × 12 × 5 $\frac{1}{2}$ (56.8 × 30.5 × 14);
marble base, 2 $\frac{1}{2}$ × 10 $\frac{1}{2}$ × 7 (6.4 ×
26.7 × 17.8)
Gift of Jerry Lieber 81.39

Robert Moskowitz (b. 1935)
Swimmer, 1977
Oil and pure pigment on canvas,
90 × 74 $\frac{3}{4}$ (228.6 × 189.9)
Gift of Jennifer Bartlett 82.9

Robert Motherwell (b. 1915)
Three Figures Shot, 1944
Colored ink on paper, 11 $\frac{3}{8}$ × 14 $\frac{1}{2}$
(28.9 × 36.8)
Purchase, with funds from the Burroughs
Wellcome Purchase Fund and the Na-
tional Endowment for the Arts 81.31

Claes Oldenburg (b. 1929)
Double Screwarch Bridge (State I), 1980
Etching: image, 23 $\frac{3}{8}$ × 50 $\frac{5}{8}$ (60 × 128.7);
sheet, 31 $\frac{1}{4}$ × 57 $\frac{15}{16}$ (79.4 × 147.2)
Purchase, with funds from the Burroughs
Wellcome Purchase Fund 82.16

Double Screwarch Bridge (State II), 1981
Etching and aquatint: image, 23 $\frac{3}{8}$ × 50 $\frac{5}{8}$
(60 × 128.7); sheet, 31 $\frac{1}{8}$ × 57 $\frac{7}{8}$ (79.1 × 147)
Purchase, with funds from the Felicia
Meyer Marsh Purchase Fund 82.17



Robert Motherwell
Three Figures Shot, 1944
Colored ink on paper, 11 $\frac{3}{8}$ × 14 $\frac{1}{2}$ inches (28.9 × 36.8 cm)
Purchase, with funds from the Burroughs Wellcome Purchase Fund and the
National Endowment for the Arts 81.31



Philip Guston

Drawing for *Conspirators*, 1930

Graphite on paper, 22½ × 14½ inches (57.2 × 36.8 cm)

Purchase, with funds from the Hearst Corporation and the Norman and Rosita Winston Foundation, Inc. 82.20

Double Screwarch Bridge (State III, Trial Proof), 1981

Etching and aquatint with monotype: image, 23 $\frac{5}{8}$ × 50 $\frac{5}{8}$ (60 × 128.7); sheet, 33 $\frac{1}{8}$ × 59 $\frac{13}{16}$ (84.1 × 152.2)

Purchase, with funds from the Richard and Dorothy Rodgers Fund 82.18

Study for Double Screwarch Bridge (State II), 1981

Etching with watercolor: image, 23 $\frac{5}{8}$ × 50 $\frac{5}{8}$ (60 × 128.7); sheet, 31 $\frac{15}{16}$ × 57 $\frac{1}{2}$ (81.1 × 146.1)

Purchase, with funds from the Wilfred P. and Rose Cohen Purchase Fund 82.15

Nam June Paik (b. 1932)

V-yramid, 1982

32 color televisions, 8 black-and-white televisions, and 2 stereo speakers, 186 $\frac{3}{4}$ × 85 × 74 (474.3 × 215.9 × 188) overall; videotape by Paik produced with the assistance of Shridar Bapat, Jud Yalkut, Pamela Sousa, and David Atwood, 8 $\frac{1}{2}$ -minute sequence repeated on 60-minute cassette

Purchase, with funds from the Lemberg Foundation in honor of Samuel Lemberg 82.11a–pp

Edda Renouf (b. 1943)

Fire Sounds #2, 1981

Colored chalk and incised lines on paper, 70 × 19 $\frac{1}{2}$ (177.8 × 49.5)

Purchase, with funds from the Friends of the Whitney Museum of American Art 82.4

Morgan Russell (1886–1953)

Harmonic Analysis of the Big Synchronie in Blue-Violacé, 1913

Booklet with drawings and text: watercolor, ink, and graphite, 4 sheets (folded); 4 $\frac{15}{16}$ × 6 $\frac{1}{8}$ (12.5 × 15.6) each sheet
Gift of Flora Miller Biddle 81.27a–d

David Salle (b. 1952)

Splinter Man, 1982

Oil and acrylic on canvas, diptych: 98 × 98 (248.9 × 248.9) each panel; 98 × 196 (248.9 × 497.8) overall

Purchase, with funds from Mr. and Mrs. Charles M. Diker 82.12a–b

Julian Schnabel (b. 1951)

Hope, 1982

Oil on velvet, 108 × 156 (274.3 × 396.2)

Purchase, with funds from an anonymous donor 82.13

George Segal (b. 1924)

The Bus Station, 1965

Plaster, wood, formica, metal, vinyl, cardboard, and leather, 96 $\frac{1}{4}$ × 59 $\frac{1}{8}$ × 29 $\frac{3}{4}$ (244.5 × 150.2 × 75.6) overall

Gift of Howard and Jean Lipman 81.22a–f

Charles Shaw (1892–1974)

Plastic Polygon, 1938

Oil on wood, 38 $\frac{1}{2}$ × 23 $\frac{1}{2}$ (97.8 × 59.7)

Purchase, with funds from the Painting and Sculpture Committee 82.5

David Smith (1906–1965)

Running Daughter, 1956

Painted steel, 100 $\frac{1}{2}$ × 36 × 17 (255.3 × 91.4 × 43.2)

50th Anniversary Gift of Mr. and Mrs. Oscar Kolin 81.42

Leon Polk Smith (b. 1906)

Pregnant Space, 1981

Collage and charcoal on paper, 59 $\frac{3}{4}$ × 40 (151.8 × 101.6)

Gift of the artist 81.37

Untitled, 1981

Collage and colored pencil on paper, 59 $\frac{3}{4}$ × 40 (151.8 × 101.6)

Purchase, with funds from the M. Anthony Fisher Purchase Fund and the National Endowment for the Arts 81.32

Benton Spruance (1904–1967)

Road from the Shore, 1936

Lithograph: image, 10 $\frac{1}{8}$ × 14 $\frac{3}{8}$ (25.7 × 36.5); sheet, 13 $\frac{3}{8}$ × 18 $\frac{7}{16}$ (34 × 46.5)

Gift of Mr. and Mrs. Raymond J. Learsy 82.2.5

The People Work—Morning, 1937

Lithograph: image, 13 $\frac{3}{8}$ × 18 $\frac{7}{8}$ (34.6 × 47.9); sheet, 15 $\frac{7}{8}$ × 22 $\frac{3}{4}$ (40.3 × 57.8)

Gift of Mr. and Mrs. Raymond J. Learsy 82.2.1

The People Work—Noon, 1937

Lithograph: image, 13 $\frac{3}{8}$ × 18 $\frac{7}{8}$ (34.9 × 47.9); sheet, 15 $\frac{7}{8}$ × 22 $\frac{3}{4}$ (40.3 × 57.8)

Gift of Mr. and Mrs. Raymond J. Learsy 82.2.2

The People Work—Evening, 1937

Lithograph: image, 13 $\frac{3}{8}$ × 18 $\frac{7}{8}$ (34.6 × 47.9); sheet, 15 $\frac{7}{8}$ × 22 $\frac{3}{4}$ (40.3 × 57.8)

Gift of Mr. and Mrs. Raymond J. Learsy 82.2.3

The People Work—Night, 1937

Lithograph: image, 13 $\frac{3}{8}$ × 18 $\frac{7}{8}$ (34.6 × 47.9); sheet, 15 $\frac{7}{8}$ × 22 $\frac{3}{4}$ (40.3 × 57.8)

Gift of Mr. and Mrs. Raymond J. Learsy 82.2.4

Frank Stella (b. 1936)

Silverstone, 1981

Mixed media on aluminum and fiberglass, 105 $\frac{1}{2}$ × 122 × 22 (268 × 309.9 × 55.9)

Purchase, with funds from the Louis and Bessie Adler Foundation, Inc., Seymour M. Klein, President; the Sondra and Charles Gilman Jr. Foundation, Inc.; Mr. and Mrs. Robert M. Meltzer; and the Painting and Sculpture Committee 81.26

Joseph Stella (1877–1946)

Mixed Flowers with Hydrangea, 1919

Silverprint and colored crayon on paper 14 $\frac{1}{8}$ × 9 $\frac{1}{2}$ (35.8 × 24.1)

Gift of Sergio Stella 82.7

James Surls (b. 1943)

Me and the Butcher Knives, 1982

Oak and mahogany, 101 × 37 × 39 (256.5 × 94 × 99)

Purchase, with funds from an anonymous donor 82.14

James Turrell (b. 1943)

Shanta, 1967

Xenon projection, dimensions variable

Gift of Philip Johnson 81.29

Arno, 1982

Ambient light installation, dimensions variable

Purchase, with funds from the John I.H. Baur Purchase Fund, Nancy Hoffman, the List Purchase Fund, and the Painting and Sculpture Committee 82.22

Grant Wood (1892–1942)

Study for Breaking the Prairie, 1935–39

Colored pencil, chalk, and graphite on paper, triptych: 22 $\frac{3}{4}$ × 80 $\frac{1}{4}$ (57.8 × 203.8) overall; center panel, 22 $\frac{3}{4}$ × 48 $\frac{1}{4}$ (57.8 × 122.6); left and right panels, 22 $\frac{3}{4}$ × 16 (57.8 × 40.6) each

Gift of Mr. and Mrs. George D. Stoddard 81.33.2a–c

Robert Zakanitch (b. 1935)

Baskets, 1979

Graphite on paper, 39 $\frac{3}{4}$ × 39 $\frac{3}{4}$ (101 × 101)

Promised gift of Norman Dubrow P.4.82

Lenders to Museum Exhibitions

Abrams Family Collection
 Pam Adler Gallery, New York
 Gustav Adolph
 Edward Albee
 Brooke Alexander, Inc., New York
 Amareda Hess Corporation, New York
 Emilio Ambasz
 American Antiquarian Society,
 Worcester, Massachusetts
 American Craft Museum, New York
 The American Museum of Natural
 History, New York
 The American Stanhope Hotel,
 New York
 William Anastasi
 W. Graham Arader III
 Mr. and Mrs. Julian Ard
 Robert Arneson
 Mr. and Mrs. Lawrence I. Aronson
 The Art Institute of Chicago
 Betty Asher
 Asian Gallery, New York
 Associated American Artists, New York
 Australian National Gallery, Canberra
 Steven A. Barbash
 Edward Larrabee Barnes Associates, P.C.,
 New York
 Stella Baum
 Jack Beal
 John Bedenkapp
 Gretchen Bender
 Lynda Benglis
 Billy Al Bengston
 Mrs. Robert M. Benjamin
 Mr. and Mrs. Robert Benton
 Estate of Thomas Hart Benton
 Thomas Hart Benton and Rita P. Benton
 Trusts, Kansas City, Missouri
 The William Benton Museum of Art,
 University of Connecticut, Storrs
 Mr. and Mrs. Jerry D. Berger
 John Berggruen Gallery, San Francisco
 Rosalie Berkowitz
 Edward S. Bevan
 Bruno Bischofberger
 Nancy and Roger Boas
 Fernanda Bonino
 Mary Boone
 Richard Bosman
 The Boston Public Library
 The Bostonian Society
 David Bourdon
 Dove Bradshaw
 Hermann and Marietta Braun
 Braunstein Gallery, San Francisco
 The Brooklyn Museum
 Mr. and Mrs. Truman Brown
 Harry Burkhardt III
 Scott Burton
 John Cage
 The John Cage Notations Collection,
 Music Library, Northwestern
 University, Evanston, Illinois
 Callaway Editions, New York
 The Canada Council Art Bank, Ottawa
 The Capital Group, Inc., Los Angeles
 Mr. and Mrs. Leo Castelli
 Castelli Graphics, New York
 Allan Chasanoff
 The Chase Manhattan Bank, N.A.,
 New York
 Christo
 Columbia University, New York
 Columbus Museum of Art, Ohio
 Austin Conkey
 Contemporary Art Consortium,
 New York
 Arnold Cooper
 Paula Cooper Gallery, New York
 William N. Copley
 The Corcoran Gallery of Art,
 Washington, D.C.
 Douglas Courtner
 Charles Cowles Gallery, New York



Claes Oldenburg

Study for Double Screwarch Bridge (State II), 1981

Etching with watercolor image, 23³/₈ × 50³/₈ inches (60 × 128.7 cm); sheet, 31¹⁵/₁₆ × 57¹/₂ inches (81.1 × 146.1 cm)

Purchase, with funds from the Wilfred P. and Rose Cohen Purchase Fund 82.15

- Crown Point Press, Oakland
Dallas Museum of Fine Arts
Davenport Art Gallery, Iowa
Frits de Kneft
Tibor de Nagy Gallery, Inc., New York
Donna Dennis
The Denver Art Museum
Sid Deutsch Art Gallery, Inc., New York
Mr. and Mrs. Charles M. Diker
Jim Dine
John Duff
Dwan Gallery, Inc., New York
Dr. Donald Dworken
Barney A. Ebsworth
G.W. Einstein Co., Inc., New York
Mr. and Mrs. Daniel Fendrick
Fischbach Gallery, New York
Forum Gallery, New York
Gus Foster
Sam Francis
Helen Frankenthaler
Robert Freidus
Robert Freidus Gallery, New York
Allan Frumkin Gallery, New York
Mr. and Mrs. Victor W. Ganz
Georgia Museum of Art, University of
Georgia, Athens
Gilman Paper Company, New York
Arthur and Carol Goldberg
Lloyd Goodrich
Graham Galleries, New York
The Solomon R. Guggenheim Museum,
New York
Graham Gund
Richard Haas
Mr. and Mrs. Phillip S. Hack
Luis M.S. Hafers
Wolfgang Hahn
Hansen Fuller Goldeen Gallery,
San Francisco
Harding & Cogswell Corp., Bedford,
Indiana
Hardy Holzman Pfeiffer Associates,
New York
O.K. Harris Works of Art, New York
Joseph Helman
Herbert Waide Hemphill, Jr.
Wulf Herzogenrath
HHK Foundation for Contemporary Art,
Milwaukee
The High Museum of Art, Atlanta
Hirschl & Adler Galleries, Inc.,
New York
Hirschl & Adler Modern, New York
Historical Society of Pennsylvania,
Philadelphia
Ralph Hocking
Nancy Hoffman Gallery, New York
William Hokin
Nancy Holt
Mr. and Mrs. Jim Hudson
Fredrick Hughes
Fredericka Hunter
Huntarian Art Gallery, University of
Glasgow
Max Hutchinson Gallery, New York
Institute of Contemporary Art, Boston
Rolf Jährling
Carroll Janis
Sidney Janis Gallery, New York
Edwin Janss
Jasper Johns
Elmer Johnson
Mr. and Mrs. John Lowell Jones
Mr. and Mrs. Robert Kaplus
Allan Kaprow
Mr. and Mrs. Robert Kardon
Mr. and Mrs. Aron B. Katz
William Katz
Mrs. Philip Kazon
Kennedy Galleries, Inc., New York
Phyllis Kind
Katherine and Benjamin Kitchen
Mr. and Mrs. Michael Klebanoff
F. Klingbeil
Monique Knowlton Gallery, New York
Mr. and Mrs. Frank Kolodny
Kornblee Gallery, New York
Werner Kramarsky
Mr. and Mrs. A.J. Krisik
Barbara Kruger
Harold and Gayle Kurtz
Robert Kushner
La Jolla Museum of Contemporary Art,
California
Mr. and Mrs. Robert Lauter
Margo Leavin Gallery, Los Angeles
Lehman Brothers Kuhn Loeb
Incorporated, New York
Sydney and Frances Lewis
Sydney and Frances Lewis Foundation,
Richmond
Roy Lichtenstein
Mr. and Mrs. Carl D. Lobell
Vincent Longo
Jeffrey H. Loria
Barry Lowen
Donald Ludgin
Mary and Earle Ludgin
Dr. Peter Ludwig
Robert Mahon
Mr. and Mrs. Lewis Manilow
Mr. and Mrs. Stanley Marcus
Howard Marks
Marlborough Gallery, Inc., New York
Mr. and Mrs. Donald B. Marron
Marsh & McLennan Companies, Inc.,
New York
John Mason
Michael Mazur
Cecile N. McCann
Paul McCarron
James J. Meeker
Richard Meier & Partners, Architects,
New York
Memorial Art Gallery of the University
of Rochester
Menil Foundation Collection, Houston
Metro Pictures, New York
The Metropolitan Museum of Art,
New York
Byron Meyer
Elise Meyer
Elise Meyer Gallery, New York
Robert Miller, Inc., New York
Milwaukee Art Museum
Mittelrheinisches Landesmuseum Mainz
Mr. and Mrs. Herbert R. Molner
Moore Grover Harper, P.C., Essex,
Connecticut
Charlotte Moorman
Fred Mueller
Multiples/Marian Goodman, Inc.,
New York
Museum Ludwig, Cologne
Museum Moderner Kunst, Vienna
Museum of Contemporary Art, Chicago
Museum of Fine Arts, Boston
The Museum of Modern Art, New York
Museum of the City of New York
National Gallery of Art, Washington, D.C.
National Museum of American Art,
Smithsonian Institution, Washington,
D.C.
Alice Neel
Jerry Neff
Neuberger Museum, State University of
New York, College at Purchase
Neue Galerie—Sammlung Ludwig,
Aachen, West Germany
The Newark Museum
Mr. and Mrs. S.I. Newhouse, Jr.
New Jersey State Museum, Trenton
Newport Harbor Art Museum, Newport
Beach, California
The New-York Historical Society
The New York Public Library
Jim Nutt
The Oakland Museum
Odyssea Gallery, New York
Claes Oldenburg
Nathan Oliveira
Mr. and Mrs. Robert H. Orchard
Robert Orten
Pace Editions, Inc., New York
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Paine Webber, Inc., New York
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Betty Parsons
Betty Parsons Gallery, New York
Philip Pearlstein
I.M. Pei & Partners, Architects,
New York
Cesar Pelli & Associates, New Haven,
Connecticut
C.F. Peters Corporation, New York
Petersburg Press, Inc., New York
Philadelphia Museum of Art
The Phillips Collection, Washington, D.C.
Hala Pietkiewicz
The Herbert W. Plimpton Foundation
Alan Power
Joseph D. Price
Kenneth Price
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John and Mable Ringling Museum of Art,
Sarasota, Florida
Mr. and Mrs. C. David Robinson
Sara Roby Foundation Collection, New
York
Margarete Roeder
Margarete Roeder Fine Art, New York
Mr. and Mrs. Millard F. Rogers, Jr.
Barbara Rose
Rose Art Museum, Brandeis University,
Waltham, Massachusetts

Dr. Joshua Ross
 Doris and Charles Saatchi
 San Francisco Museum of Modern Art
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 California
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 Hannelore Schulhof
 Barbara and Eugene Schwartz
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 Thomas Segal Gallery, Boston
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 Richard Shaw
 Sheppard Fine Arts Gallery, University
 of Nevada, Reno

Edward Thorp Gallery, New York
 Harold Toorchen
 Mr. and Mrs. Ross Turk
 Tyler Graphics Ltd., Bedford, New York
 University Art Museum, University of
 New Mexico, Albuquerque
 University of Virginia Art Museum,
 Charlottesville
 The Vancouver Art Gallery
 Walker Art Center, Minneapolis
 Weatherspoon Art Gallery, University of
 North Carolina at Greensboro
 John Weber
 John Weber Gallery, New York
 Daniel Weinberg Gallery, San Francisco
 Weisman Family Collection



Installation view of "Developments in Recent Sculpture", all works by John Duff, except Lynda Benghis (on wall left of window), and Scott Burton (below window).

Mr. and Mrs. Robert H. Shoenberg
 Becky and Peter Smith
 Michael Smith
 Estate of Robert Smithson
 Holly and Horace Solomon
 Holly Solomon Gallery, New York
 Mr. and Mrs. Michael Sonnabend
 Barbara Stebbins
 Stedelijk Museum, Amsterdam
 Stefanoff Gallery, New York
 Frank Stella
 Allan Stone Gallery, New York
 Styria Studio, New York
 John and Linda Talleur
 Tutisheff and Company, Inc., New York
 Texas Gallery, Houston

Harris and Alice Weston
 Gerald Wexler
 Joanna Brown Wexler
 Weyhe Gallery, New York
 David Whitney
 H. Donald Widdoes
 Willard Gallery, New York
 Daniel Wolf, Inc., New York
 Wolverhampton Art Gallery and
 Museums, England
 Laura Lee Woods
 Mr. and Mrs. Bagley Wright
 Richard York Gallery, New York
 Zahriskie Gallery, New York
 Misha and Sonia Zaks
 24 Anonymous

Institutions and Organizations Receiving Loans

This list includes only loans to exhibitions not organized by the Whitney Museum of American Art. Institutions accepting loans through Whitney Museum traveling exhibitions are listed under Traveling Exhibitions.

ACA Galleries, New York
"Social Art in America"
November 5-28, 1981
"Robert Vickrey"
June 4-27, 1982
Exhibition presented at Museum of Art, Science and Industry, Inc., Bridgeport, Connecticut; traveling to Fairfield University, Fairfield, Connecticut; Fayetteville Museum of Art, North Carolina; Edwin A. Ulrich Museum of Art, Wichita State University, Kansas; Arkansas Arts Center, Little Rock; Charles B. Goddard Center, Ardmore, Oklahoma; Dane G. Hansen Memorial Museum, Logan, Kansas; Mulvane Art Center, Topeka, Kansas; Albrecht Art Museum, St. Joseph, Missouri; Springfield Art Museum, Missouri

Akron Art Institute
"The Contemporary Image: American Painting and Sculpture, 1950-1980"
September 12-November 8, 1981

American Academy and Institute of Arts and Letters, New York
"Newly Elected Members"
May 19-June 13, 1982

Bass Museum of Art, Miami Beach
"Charmion von Weigand"
February 16-March 28, 1982

Bell Gallery, List Art Center, Brown University, Providence, Rhode Island
"Pat Steir"
September 16-October 11, 1982

Brainerd Art Gallery, State University of New York, College at Potsdam
"Contemporary Realism"
February 28-March 28, 1982

The Chunichi Shimbun, Tokyo
"Yasuo Kuniyoshi and Ben Shahn"
August 28-September 23, 1981
Exhibition traveled in Japan to The Hanshin Gallery, Osaka; Fukuoka Art Museum

City of Los Angeles, Cultural Affairs Commission
"Marvin Harden"
March 2-April 4, 1982

City of New York, Department of Cultural Affairs
"Made in New York"
February 1-17, 1982

Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
"Cubism and American Photography"
October 31-December 6, 1981
Exhibition traveling to International Museum of Photography at George Eastman House, Rochester; The Toledo Museum of Art, Ohio; The Minneapolis Institute of Arts; Bowdoin College Museum of Art, Brunswick, Maine

Cragmoor Free Library, Cragmoor, New York
"Windy Summits, Fertile Valleys: An Artistic Journey Through the Shawangunk Mountains"
April 19-June 11, 1982
Exhibition presented at The Niagara Falls Council on the Arts, Buffalo

The Currier Gallery of Art, Manchester, New Hampshire
"Paintings by Neil Welliver"
November 11, 1981-January 3, 1982
Exhibition traveling to Worcester Art Museum, Massachusetts; Columbus Museum of Art, Ohio; Des Moines Art Center; Institute of Contemporary Art, University of Pennsylvania, Philadelphia; Virginia Museum of Fine Arts, Richmond

Terry Dintenfass, Inc., New York
"20/20"
January 9-February 4, 1982

Rosa Esman Gallery, New York
"A Curator's Choice, 1942-1963: A Tribute to Dorothy Miller"
February 6-March 6, 1982

Foundations Gallery, New York
"Lawrence Calcagno: Landscapes Without Time - Works of the 60's"
May 18-June 5, 1982

Xavier Fourcade, Inc., New York
"H.C. Westermann: New Sculpture and Watercolors"
October 26-November 28, 1981

Galerie St. Etienne, New York
"Survey of International Folk Art"
November 17, 1981-January 9, 1982

Grand Central Art Galleries, Inc., New York
"Tonalism: An American Experience"
March 12-April 25, 1982
Exhibition presented at Phoenix Art Museum; traveling to Heckscher Museum, Huntington, New York; The New Britain Museum of American Art, Connecticut

The Grey Art Gallery and Study Center, New York University
"Two Installations"
June 14-August 13, 1982

The Solomon R. Guggenheim Museum, New York
"Seven Photorealist Painters"
October 6-November 8, 1981

Guild Hall, East Hampton, New York
"Krasner/Pollock: A Working Relationship"
August 8-October 4, 1981
Exhibition traveled to The Grey Art Gallery and Study Center, New York University



Jonathan Borofsky
Self-Portrait at 2668379 and 2670098, 1979-80
Acrylic and charcoal on paper, 84 1/4 x 48 inches (215.3 x 122 cm)
Purchase, with funds from Joel and Anne Ehrenkranz 82.3

- Haus der Kunst, Munich
"Amerikanische Malerie, 1930-1980"
November 14, 1981-January 31, 1982
- Hayden Gallery, Massachusetts Institute of Technology, Cambridge
"Great Big Drawings: Contemporary Works on Paper"
April 2-May 3, 1982
- Heckscher Museum, Huntington, New York
"Seven/Eight"
June 18-August 1, 1982
- Heritage Plantation of Sandwich, Sandwich, Massachusetts
"Launchings: New England on the Water"
May 9-October 17, 1982
- Hood Museum of Art, Dartmouth College, Hanover, New Hampshire
"John Sloan: Paintings, Prints, Drawings"
October 2, 1981-January 3, 1982
Exhibition traveling to De Cordova and Dana Museum and Park, Lincoln, Massachusetts; Genevieve and Donald Gilmore Art Center, Kalamazoo Institute of Arts, Michigan; Elvehjem Museum of Art, University of Wisconsin, Madison; Dayton Art Institute; Memorial Art Gallery of the University of Rochester
- The Hudson River Museum, Yonkers, New York
"Palisades Project: Elyn Zimmerman"
January 24-March 14, 1982
- Institute of Contemporary Art, Boston
"Northwest Visionaries"
July 7-September 6, 1981
- Institute of Contemporary Art, University of Pennsylvania, Philadelphia
"Wayne Thiebaud Paintings"
October 9-November 22, 1981
- Joslyn Art Museum, Omaha
"Shape of Space: The Sculpture of George Sugarman"
November 29, 1981-January 31, 1982
Exhibition traveling to Institute of Contemporary Art, University of Pennsylvania, Philadelphia; Bard College, Annandale-on-Hudson, New York; Columbus Museum of Art, Ohio
- Kennedy Galleries, Inc., New York
"Burchfield's Seasons"
April 27-May 28, 1982
- Los Angeles County Museum of Art
"Los Angeles Art in the Sixties/Current Los Angeles Painting and Sculpture"
July 16-October 4, 1981
- The Metropolitan Museum of Art, New York
"George Bellows: Lithographs with Selected Drawings and Paintings"
May 4-July 4, 1982
Exhibition traveling to San Jose Museum of Art, California
- Miami-Dade Community College, Miami
"Still Life Paintings and Drawings"
October 6-30, 1981
- Miami University Art Museum, Oxford, Ohio
"Paul Cadmus, Yesterday and Today: A Retrospective"
September 12-October 25, 1981
Exhibition traveling to Edwin A. Ulrich Museum of Art, Wichita State University, Kansas; Gibbes Art Gallery, Charleston, South Carolina; The William Benton Museum of Art, University of Connecticut, Storrs; The Hudson River Museum, Yonkers, New York
- Midtown Galleries, New York
"Isabel Bishop: Drawing Retrospective with Recent Paintings"
October 6-31, 1981
- Robert Miller, Inc., New York
"Landscapes"
June 9-July 31, 1982
- Milwaukee Art Museum
"John Steuart Curry, Aaron Bohrod, John Wilde: Leaders in Wisconsin Art, 1936-1981"
April 4-May 23, 1982
- Mitchell Museum, Mt. Vernon, Illinois
"Lawrence Calcagno"
April 24-June 6, 1982
- Munson-Williams-Proctor Institute, Utica, New York
"An Appreciation of Realism"
February 13-April 14, 1982
- Musée d'Art Moderne de la Ville de Paris
"Fernand Léger et l'esprit moderne"
March 10-June 7, 1982
Exhibition traveling to The Museum of Fine Arts, Houston
"Joan Mitchell"
June 25-September 8, 1982
- The Museum of Fine Arts, Houston
"Miró in America"
April 20-June 27, 1982
- The Nassau County Museum of Fine Arts, Roslyn, New York
"Animals in American Art, 1880-1980"
October 4, 1981-January 17, 1982
- National Portrait Gallery, Smithsonian Institution, Washington, D.C.
"Champions: Heroes of American Sport"
July 7-September 7, 1981
Exhibition traveling to Chicago Historical Society; California Museum of Science and Industry, Los Angeles; The American Museum of Natural History, New York
- Neuberger Museum, State University of New York, College at Purchase
"Soundings"
September 20-December 23, 1981
"Abraham Walkowitz: New York Cityscapes"
March 28-May 30, 1982
- Oklahoma Art Center, Oklahoma City
"American Masters of the Twentieth Century"
May 7-June 21, 1982
Exhibition traveling to The Terra Museum of American Art, Evanston, Illinois
- The Parrish Art Museum, Southampton, New York
"The Long Island Landscape, 1914-1946"
June 13-August 1, 1982
- Pennsylvania Academy of the Fine Arts, Philadelphia
"Contemporary American Realism Since 1960"
September 19-December 13, 1981
Exhibition traveling to Virginia Museum of Fine Arts, Richmond; The Oakland Museum; Museu Calouste Gulbenkian, Lisbon; Dirección General de Bellas Artes, Sección de Museos y Exposiciones, Madrid; Kunsthalle Nürnberg
- Philbrook Art Center, Tulsa, Oklahoma
"Painters of the Humble Truth: American Still Life Painting, 1801-1939"
September 23-December 10, 1981
Exhibition traveling to The Oakland Museum; The Baltimore Museum of Art; National Academy of Design, New York
- C.W. Post Art Gallery, Long Island University, Greenvale, New York
"A Century of American Impressionism"
February 1-March 15, 1982
"Madame in Her Boudoir"
October 2-November 29, 1981
- The Queens Museum, Flushing, New York
"Artists Make Art"
January 13-April 4, 1982
- Rutgers University Art Gallery, New Brunswick, New Jersey
"Realism and Realities: The Other Side of American Painting, 1940-1960"
January 17-March 21, 1982
Exhibition traveling to Grand Central Art Galleries, Inc., New York; Montgomery Museum of Fine Arts, Alabama
- San Francisco Museum of Modern Art
"The Works of Edward Ruscha"
March 25-May 30, 1982
Exhibition traveling to Whitney Museum of American Art, New York; The Vancouver Art Gallery; San Antonio Museum of Art; Los Angeles County Museum of Art
- Robert Schoelkopf Gallery, Ltd., New York
"Gaston Lachaise: 20 Sculptures"
February 27-March 24, 1982
- School of Visual Arts, New York
"The Precisionist Vision"
February 5-March 1, 1982

Joseph E. Seagram & Sons, Inc., New York
 "New York: Visions of the City"
 April 19–July 15, 1982

Seibu Museum of Art, Tokyo
 "Kenzo Okada: A Retrospective"
 March 19–April 4, 1982
 Exhibition traveling to Fukuoka Art Museum, Japan

Staatliche Kunsthalle Hannover
 "Larry Rivers"
 March 7–April 25, 1982

Stedelijk Museum, Amsterdam
 "'60–'80: Attitudes/Concepts/Images—A Selection from Twenty Years of Visual Arts"
 April 9–July 11, 1982

Studio Museum in Harlem, New York
 "Images of Dignity: A Charles White Retrospective"
 April 16–August 8, 1982
 Exhibition traveling to Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York; Museum of the National Center of Afro-American Artists, Boston; I.P. Stanback Museum and Plantation, South Carolina State College, Orangeburg; Wadsworth Atheneum, Hartford, Connecticut; Mississippi Museum of Art, Jackson

The Toyama Museum of Modern Art, Japan
 "Inaugural Exhibition"
 July 5–September 23, 1981

Wadsworth Atheneum, Hartford, Connecticut
 "Sol LeWitt Wall Drawings"
 September 9–November 11, 1981

Washington University Gallery of Art, St. Louis
 "Exploring Joseph Cornell's Visual Poetry"
 April 7–May 9, 1982

Weatherspoon Art Gallery, University of North Carolina at Greensboro
 "Selected Twentieth-Century American Nudes"
 September 14–October 4, 1981

Williams College Museum of Art, Williamstown, Massachusetts
 "The Drawings of Robert Morris"
 May 1–June 27, 1982
 Exhibition traveling to Institute of Contemporary Art, Boston; Seattle Art Museum, Laguna Gloria Art Museum, Austin, Texas; Grand Rapids Art Museum, Michigan



George K. Morris
Configuration, 1936
 Bronze, 22 $\frac{3}{4}$ × 12 × 5 $\frac{1}{2}$ inches (56.8 × 30.5 × 14 cm); marble
 base, 2 $\frac{1}{2}$ × 10 $\frac{1}{2}$ × 7 inches (6.4 × 26.7 × 17.8 cm)
 Gift of Jerry Lieber 81.39



Installation view of "An Introduction to the Whitney Museum of American Art."

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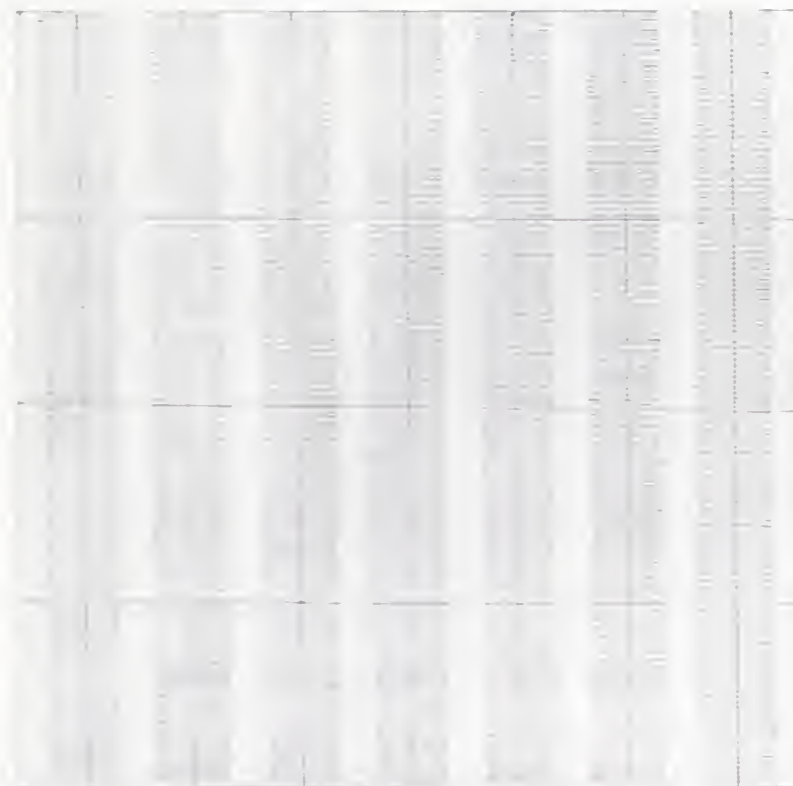
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Agnes Martin

Untitled, 1960

Ink on paper, 11 1/2 x 9 3/4 inches (30.2 x 23.8 cm)

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Formidable, 1981

Acrylic on cotton, 97 $\frac{1}{4}$ x 129 $\frac{3}{4}$ inches (247 x 328.3 cm)

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India ink, gouache, and metallic paint on paper, 19 × 18^{3/4}
inches (48.3 × 47.6 cm)

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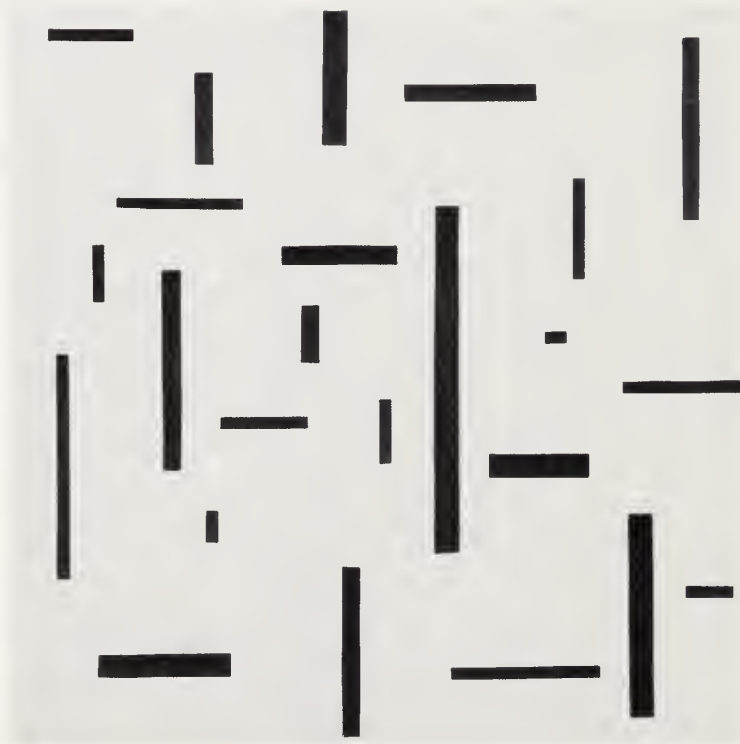
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 The Depository Trust Company
 Dow Jones & Co., Inc.
 The First Boston Foundation Trust
 Goldman, Sachs & Co.
 INCO United States, Inc.
 Irving One Wall Street Foundation, Inc.
 Johnson & Higgins
 Lehman Brothers Kuhn Loeb
 Incorporated
 Lower Manhattan Cultural Council
 Morgan Guaranty Trust Company of
 New York
 New York Stock Exchange, Inc.
 New York Telephone Company
 Paine Webber Incorporated
 Salomon Brothers
 Simpson, Thacher & Bartlett
 Mrs. Joanne Uris

Film and Video

Columbia Pictures Industries, Inc.
 George S. Kaufman
 The Landsman and Katz Foundation, Inc.
 National Endowment for the Arts
 New York State Council on the Arts
 Sandra Payson
 Mr. and Mrs. Samuel A. Seaver
 James Stewart
 United States Trust Company of New
 York
 William C. Whitney Foundation

Independent Study Program

Best Products Foundation
 Constance Breuer
 Wilfred P. Cohen Foundation, Inc.
 Bradley Collins
 Dia Art Foundation, Inc.
 Richard Diebenkorn
 Foundation for Contemporary Arts, Inc.
 Donald Judd
 Agnes B. Martin
 Robert Motherwell
 National Endowment for the Arts
 Robert Rauschenberg
 Billy Rose Foundation
 Helena Rubinstein Foundation, Inc.

Library

Joel and Anne Ehrenkranz
 Iola Haverstick

Publications

Vain and Harry Fish Foundation
 The Edgar and Theresa Hyman
 Foundation
 National Endowment for the Arts
 Nancy O'Boyle
 Nina W. Werblow Charitable Trust

Public Education

Mary Reynolds Babcock Foundation
 The Hearst Foundation, Inc.
 Peter Lichtenthal
 The Joe and Emily Lowe Foundation
 Manufacturers Hanover Trust Company
 Mr. and Mrs. Laurance S. Rockefeller
 Helena Rubinstein Foundation, Inc.

Tuesday Evenings

Mobil Corporation

Annual Fund

AC & R Advertising
 Amerace Corporation
 Archbold Charitable Trust
 Lucille Bunin Askin
 Mr. and Mrs. Louis C. Baker
 Helen W. Benjamin
 Mr. and Mrs. Edwin A. Bergman
 Mr. and Mrs. Morris H. Bergreen
 Mr. and Mrs. Norborne Berkeley, Jr.
 Bing Fund Corporation
 Leonard Bisco
 Mr. and Mrs. Thomas Block
 Edith C. Blum Foundation
 Books & Co.
 Elisabeth Reed Carter
 Allan Chasanoff
 The Owen Cheatham Foundation
 Citibank, N.A.
 The Marilyn B. and Stanley L. Cohen
 Foundation
 The Continental Group Foundation,
 Inc.
 The Crawford Foundation
 Charlotte Curtis
 Anne S. Dayton
 The George and Lois de Menil
 Charitable Trust
 The Dillon Fund
 Hedley Donovan
 Ferdinand Eberstadt Foundation
 Joel and Anne Ehrenkranz
 Dr. and Mrs. Bruce A. Eissner
 Jason M. Elsas Foundation
 Mr. and Mrs. Michael Epstein
 Fred S. Fallek
 Diane Feldman
 Forbes Inc.
 Mr. and Mrs. B. H. Friedman
 Michael Garin
 General Signal Corporation
 Charles Gilman Jr. Foundation Inc.
 Donn Golden
 Mr. and Mrs. Eugene H. Gordon
 Mr. and Mrs. Robert F. Greenhill
 The Greylock Foundation
 Robert E. Grow
 Mr. and Mrs. Martin D. Gruss
 The Harris Foundation
 Susan Morse Hilles
 Henry L. Hillman
 Hochschild Fund, Inc.
 Mr. and Mrs. H. C. Hofheimer II
 William Hurt
 Institute of Museum Services
 John Irwin II
 Mr. and Mrs. Richard Jaffe
 Ana Brewster Jones
 Steven Juvelis
 Mr. and Mrs. Harry Kahn
 Mr. and Mrs. Leonard Kaplan
 Atwater Kent Foundation, Inc.
 Harold Keppel
 M. Knoedler & Co., Inc.
 Caleb Koeppel
 Kraushaar Galleries
 The Lauder Foundation
 Jack Lawrence
 Mr. and Mrs. Raymond J. Leary
 The Sydney and Frances Lewis
 Foundation
 Howard and Jean Lipman Foundation,
 Inc.
 Mr. and Mrs. Kenneth Lipper

The Henry Luce Foundation, Inc.
 Mariposa Foundation, Inc.
 Mr. and Mrs. Edwin S. Marks
 Mr. and Mrs. David E. Marrus
 Mr. and Mrs. William A. Marsteller
 The Helen R. and Harold C. Mayer
 Foundation
 Jean P. McCrum
 Paul Mellon
 Mr. and Mrs. Robert E. Meyerhoff
 Mr. and Mrs. Henry B. Middleton
 The Dunlevy Milbank Foundation, Inc.
 Barbara B. Millhouse
 The Ambrose Monell Foundation
 Bruce W. Nichols
 Nancy M. O'Boyle
 Robert U. Ossorio
 William S. Paley
 Dr. and Mrs. David B. Pall
 Sandra Payson
 Barbara Goldsmith Perry
 Elizabeth M. Petrie
 The Pine Level Foundation
 Richard A. Plehn
 Dr. and Mrs. Jules D. Prown
 Mr. and Mrs. Joseph Pulitzer, Jr.
 Stephen Reichert
 Mrs. Volney Righter
 The Gerald and May Ellen Ritter
 Memorial Fund
 Mrs. John D. Rockefeller 3rd
 Mr. and Mrs. Laurance S. Rockefeller
 Rockmeadow Foundation, Inc.
 Jill Rose
 Murray M. Rosenberg 1967 Trust Fund
 J. Henry Schroder Bank and Trust
 Company
 Gertrude Schweitzer
 SCM Corporation
 Daniel H. Silberberg
 Simon Foundation, Inc.
 Robert L. Smith
 David M. and Hope G. Solinger
 Foundation, Inc.
 Sony Corporation of America
 Foundation, Inc.
 The Sperry and Hutchinson Company
 Squibb Corporation
 Blandina Steinman Charitable Trust
 Irwin R. Stone
 John W. Straus
 Barbara and Thomas W. Strauss Fund
 Mrs. Arthur H. Sulzberger
 Hon. and Mrs. Henry J. Taylor
 The Tebil Foundation, Inc.
 Mr. and Mrs. A. Robert Towbin
 Virginia Ullman
 Thomas I. Unterberg
 Martha Redfield Wallace
 Mr. and Mrs. Rawleigh Warner
 Mr. and Mrs. Benjamin Weiss
 Mr. and Mrs. George Weissman
 Sarah McAdoo Wheatland
 Wheelabrator Foundation, Inc.
 Mr. and Mrs. Cornelius Vanderbilt
 Whitney
 John E. Wiley
 Mrs. H. A. Wilmerding
 The Robert and Marilynn Wilson
 Foundation
 Erving Wolf Foundation
 Mr. and Mrs. William S. Woodside
 3 Anonymous



Bill Jensen

The Meadow, 1980-81

Oil on linen, 22 x 22 inches (55.9 x 55.9 cm)

Purchase, with funds from the Wilfred P. and Rose Cohen Purchase Fund 81.36

Financial Statements

The Board of Trustees Whitney Museum of American Art

We have examined the accompanying balance sheets of the Whitney Museum of American Art (the Museum) at June 30, 1982 and 1981, the related statements of operations for the years then ended, and the related statement of changes in fund balances for the year ended June 30, 1982. Our examinations were made in accordance with generally accepted auditing standards and, accordingly, included such tests of the accounting records and such other auditing procedures as we considered necessary in the circumstances.

In accordance with acceptable museum accounting practices, works

Whitney Museum of American Art Balance Sheets

June 30, 1982 and 1981

Assets	1982	1981(*)
General Fund		
Cash, including time deposit of \$36,208 in 1981	\$ 244,381	\$ 181,937
Accounts receivable	561,229	492,937
Interest and dividends receivable	105,583	85,017
Investment in marketable securities, at cost, market value—\$10,149,000 (1981—\$14,079,000)	10,987,462	12,549,789
Inventory of publications, at lower of average cost or market	573,854	488,033
Prepaid expenses and other assets	153,244	75,661
Investment in real estate	2,789,304	2,538,072
	<u>15,415,057</u>	<u>16,411,446</u>
Restricted Funds		
Cash	8,282	10,795
Pledges receivable	1,318,927	651,108
Interest and dividends receivable and other assets	10,743	40,740
Investment in marketable securities, at cost, market value—\$2,173,000 (1981—\$1,185,000)	2,206,594	1,202,520
Due from general fund	536,063	595,093
	<u>4,080,609</u>	<u>2,500,256</u>
Building Fund		
Land, at cost	1,848,000	1,848,000
Building and improvements, at cost less accumulated depreciation of \$1,456,775 (1981—\$1,357,421)	3,305,660	3,261,002
Office furniture and fixtures, at cost less accumulated depreciation of \$211,523 (1981—\$167,487)	378,699	285,026
Deferred expansion costs	136,625	89,836
	<u>5,668,984</u>	<u>5,483,864</u>
	<u>\$25,164,650</u>	<u>\$24,395,566</u>

(*) Reclassified to conform with 1982 presentation.
See accompanying notes.

of art, which were donated to or purchased by the Museum, are not included in the balance sheets.

In our opinion, the statements mentioned above present fairly the financial position of the Whitney Museum of American Art at June 30, 1982 and 1981, the results of operations for the years then ended, and the changes in fund balances for the year ended June 30, 1982, in conformity with generally accepted accounting principles applied on a consistent basis during the period.

Arthur Young & Company
New York, New York

October 22, 1982

Liabilities and Fund Balances	1982	1981(*)
General Fund		
Accounts payable and accrued expenses	\$ 838,070	\$ 879,969
Payable for securities purchased	—	259,740
Due to restricted funds	536,063	595,093
Deferred fees—traveling exhibitions	123,207	159,150
Commitments (Note 5)		
General fund balance (Note 2)	13,917,717	14,517,494
	15,415,057	16,411,446
Restricted Funds		
Note payable (Note 4)	400,000	720,000
Restricted funds balance (Note 3)	4,680,609	1,780,256
	4,080,609	2,500,256
Building Fund		
Building fund balance	5,668,984	5,483,864
	5,668,984	5,483,864
	\$25,164,650	\$24,395,566

(*) Reclassified to conform with 1982 presentation
See accompanying notes

Whitney Museum of American Art

Statements of Operations

Years ended June 30, 1982 and 1981

	1982	1981(*)
Income:		
Contributions restricted for specified operating purposes (Note 3)	\$ 1,757,080	\$ 1,405,777
Unrestricted contributions, gifts and grants	395,772	266,566
Challenge Grant (Note 8)	—	250,000
Return on investment (Note 2)	658,000	636,980
Revenue from Membership	997,033	830,368
From Operations:		
Admissions	422,161	729,377
Sales of publications	797,079	1,206,130
Restaurant sales	479,002	480,305
Fees and royalties	459,975	593,280
Membership events	26,048	8,836
Other income	14,396	33,237
Total income	6,006,546	6,440,856
Expenses:		
Exhibitions, registrar and curatorial	1,928,647	1,865,176
Housing and security of art collection	1,492,006	1,340,846
Education and branch program	492,263	345,746
Film program	234,845	211,685
Library services	50,739	42,272
Cost of publications sold	590,017	810,501
Depreciation	157,262	165,121
General administration	1,290,858	1,220,099
Restaurant expenses	442,897	464,900
Membership events	76,795	28,448
Total expenses	6,756,329	6,494,794
Expenses over income	\$ (749,783)	\$ (53,938)

(*) Reclassified to conform with 1982 presentation.
See accompanying notes.

Whitney Museum of American Art

Statement of Changes in Fund Balances

Year ended June 30, 1982 with comparative totals for 1981

	1982			1981(*)	
	General fund	Restricted funds	Building fund	Total all funds	Total all funds
Balances, beginning of year	\$ 14,517,494	\$ 1,780,256	\$ 5,483,864	\$ 21,781,614	\$ 19,614,073
Additions:					
Contributions, gifts and grants		4,080,412		4,080,412	3,031,752
Interest and dividends, net of return on investments transferred to general operations and investment advisory and custodian fees (Note 2)	163,176	136,465		299,641	316,282
Gain (loss) on investments	189,726	(46,054)		143,672	2,064,140
Expenses over income	(592,521)		(157,262)	(749,783)	(53,938)
	(239,619)	4,170,823	(157,262)	3,773,942	5,358,236
Deductions:					
Required transfers to general operations:					
Contributions restricted for specified operating purposes (Note 3)		1,757,080		1,757,080	1,405,777
Challenge Grant (Note 8)				—	250,000
Purchases of works of art		513,390		513,390	1,534,918
Other			17,776	17,776	—
		2,270,470	17,776	2,288,246	3,190,695
Other changes in fund balances:					
Additions to buildings and improvements and furniture and fixtures	(313,369)		313,369	—	—
Additional deferred expansion costs	(46,789)		46,789	—	—
Balances, end of year	\$ 13,917,717	\$ 3,680,609	\$ 5,668,984	\$ 23,267,310	\$ 21,781,614

(*) Reclassified to conform with 1982 presentation
See accompanying notes

Whitney Museum of American Art

Notes to Financial Statements

June 30, 1982 and 1981

Note 1—Summary of significant accounting policies

Works of art and library works

In accordance with acceptable museum accounting practices, works of art and library works have been excluded from the balance sheets. Library works are charged to the general or restricted funds when purchased, depending upon the source of the funds used for such purposes. Works of art are charged to restricted funds when purchased, and are funded by restricted contributions, or otherwise as designated by the Board of Trustees.

Investments

Investments in marketable securities are carried at cost. Investment in real estate is carried at cost less net loss from operations.

Gains or losses from security transactions are determined on an average cost basis and are included in the investment or the restricted funds, depending upon the source of the transactions.

Land, building and improvements, and furniture and fixtures

Land owned by the Whitney Museum of American Art (the Museum) is carried at cost. Building and improvements, and furniture and fixtures are carried at cost less accumulated depreciation.

Depreciation is computed using the straight-line method over the estimated useful lives of the related assets.

Contributions, gifts and grants

Unrestricted contributions, gifts and grants and those restricted by the donor for specific uses are included in the general and restricted funds, respectively. Where a donor restricted gift or grant relates to a specified operating purpose, the gift or grant is recognized as a contribution restricted for specified operating purposes in the general fund in the year in which the related expenditure is made.

Deferred fees—traveling exhibitions

Revenue from traveling exhibitions is recognized proportionately based upon related costs incurred to date; the deferred fees at June 30, 1982 and 1981 represent the portion of fees billed but unearned.

Deferred expansion costs

Deferred expansion costs are costs incurred by the Museum relating to the planning and design of a building addition which will be constructed in future years.

Pension costs

Pension costs are computed on the basis of accepted actuarial methods and include provision for normal costs and amortization of prior service cost over thirty years. It is the Museum's policy to fund, at a minimum, pension costs accrued.

Note 2—General fund balance

The general fund consists of an operating fund and an investment fund. The investment fund was designated by the Museum with the objective of a long-range total rate of return rather than current interest and dividend yields. Net investment income is allocated to the general operations of the Museum at an amount equal to 6% of the average market value of investments at December 31 for the preceding five years. The excess of net investment income over amounts allocated to general operations is added to the designated investment fund balance.

Note 3—Restricted funds balance and contributions restricted for specified operating purposes

Restricted funds balance consisted of the following at June 30:

	1982	1981
Endowment funds	\$ 670,560	\$ 666,615
Funds for future purchases of works of art	1,374,712	170,486
Funds required for prior purchase of works of art	(400,000)	(400,000)
Funds for specified purposes	2,035,337	1,343,155
Total restricted funds balance	<u>\$ 3,680,609</u>	<u>\$ 1,780,256</u>

Where a donor restricted gift or grant relates to a specified operating purpose, the gift or grant is recognized as a contribution restricted for specified operating purposes in the general fund in the year in which the related expenditure is made. Contributions restricted for specified operating purposes related to the following specified operating purposes for the years ended June 30:

	1982	1981
Education program	\$ 192,801	\$ 219,956
Exhibitions	763,717	798,652
Publications	52,500	30,488
Film program	109,953	47,151
Branch operations	254,700	101,150
Other specified operating expenses	383,409	208,380
Total contributions restricted for specified operating purposes	<u>\$ 1,757,080</u>	<u>\$ 1,405,777</u>

Note 4—Note payable

The note payable, which relates to the purchase of art, was payable in two installments, \$320,000 in fiscal 1982 and \$400,000 in fiscal 1983, including interest at 6% per annum. The note is secured by the purchased art.

Note 5—Commitments

The Museum rents office and studio space under noncancellable lease agreements. The minimum annual rental commitments, net of sublease income, are approximately as follows for the years ended June 30:

	Gross rental	Sublease income	Net rental
1983	\$ 115,000	\$ 42,000	\$ 73,000
1984	120,000	44,000	76,000
1985	125,000	46,000	79,000
1986	128,000	49,000	79,000
1987	90,000	51,000	39,000
Later years	51,000	54,000	(3,000)
	<u>\$ 629,000</u>	<u>\$ 286,000</u>	<u>\$ 343,000</u>

Future rental payments are subject to escalation clauses for the Museum's proportionate share of the increases in real estate taxes and other building operating expenses.



Childe Hassam

The Lion Gardiner House, East Hampton, 1928

Etching: image, $9\frac{7}{8} \times 14\frac{1}{16}$ inches (25.1 × 35.7 cm), sheet, $12 \times 15\frac{5}{16}$ inches (30.5 × 40.5 cm)

Gift of Herbert Brook 81.19

Note 6—Pension plan

The Museum has a noncontributory pension plan covering substantially all employees except those covered under union pension plans. The total pension expense for 1982 and 1981 was \$84,000 and \$70,000, respectively.

A comparison of accrued plan benefits and plan net assets for the Museum's pension plan as of July 1 (date of actuarial valuation and beginning of plan year) is presented below:

	1981	1980
Actuarial present value of		
accrued plan benefits		
Vested	\$ 174,845	\$ 98,510
Nonvested	101,494	82,422
	<u>\$ 276,339</u>	<u>\$ 180,932</u>
Net assets available for		
benefits, at market	\$ 468,866	\$ 372,882

The assumed rate of return used in determining the actuarial present value of accumulated plan benefits was 6% in both 1981 and 1980.

Note 7—Federal taxes

The Museum is a tax-exempt organization pursuant to Section 501(c)(3) of the Internal Revenue Code and, accordingly, is not subject to federal income tax. The Internal Revenue Service has determined that the Museum is not a private foundation as defined by Section 509(a) of the Internal Revenue Code.

Note 8—Challenge Grant

During the year ended June 30, 1979, the Museum was awarded a \$750,000 Challenge Grant from the National Endowment for the Arts. Under the terms of the grant, the Museum was required to increase its base of support by an amount between \$2,250,000 and \$3,000,000 over the grant period. As of June 30, 1981, the Museum raised the required support.

The Challenge Grant, which applied to periods through June 30, 1981, was recorded in fiscal year 1979 as a contribution to the restricted fund and was transferred to general operations in equal amounts over the grant period.

Museum Staff

As of June 30, 1982

Administrative

Thomas N. Armstrong III, *Director*
Patricia Westlake, *Executive Secretary*
Palmer B. Wald, *Administratar*
Joan Weakley, *Executive Secretary*

Curatorial

Jennifer Russell, *Assistant Director*
Barbara Haskell, *Curator*
Gail Levin, *Associate Curator, Hopper Collection*
Richard Marshall, *Associate Curator, Exhibitions*
Patterson Sims, *Associate Curator, Permanent Collection*
Paul Cummings, *Adjunct Curator, Drawings*
Judith Goldman, *Advisar on Prints*
Patricia Hills, *Adjunct Curator, 18th and 19th Century Art*
Nancy Berridge, *Research Assistant**
Susan Cooke, *Research Assistant**
Karen Steiffel, *Research Assistant**
Suzanne Dickerson, *Secretary/Assistant*
Sarah Warren, *Secretary/Assistant*
Valerie Leeds, *Secretary*
Sue Marlieb, *Secretary*

Film and Video

John G. Hanhardt, *Curator*
Caroline Angell, *Assistant Curatar*
Anne Bratach, *Secretary*
Richard Bloes, *Projectionist***
Christopher Toy, *Projectionist***
Susan Levitt, *Ticket Taker***
Renee Magnanti, *Ticket Taker***
Elliot Caplan, *Research Assistant** **

Branch Museums

Lisa Phillips, *Associate Curatar, Branch Museums*
Pamela Gruninger, *Branch Manager, Fairfield County*
Janet Satz, *Assistant Branch Manager, Fairfield County*
Karl Willers, *Assistant Branch Manager, Downtown Branch*
Marian Nachman, *Sales Desk Supervisor, Fairfield County***

Registrar

Nancy A. McGary, *Registrar*
Elizabeth Carpenter, *Assistant Registrar, Permanent Collection Loans and Branch Exhibitions*
Anita Duquette, *Manager, Rights and Reproductions*
Elizabeth O'Brien, *Assistant Registrar, Exhibitions*
Sandy Seldin, *Cataloguer*
Barbi Schecter Spieler, *Assistant Registrar, Traveling Exhibitions*
Dana Stein-Dince, *Assistant Registrar, Exhibitions*
Mary Birmingham, *Assistant to the Cataloguer*
Margaret Davies, *Secretary*
Sarah Paulson, *Secretary, Rights and Reproductions*
John F. Martin, *Head Preparator*
Warfield Samuels, *Art Handler, Supervisor*
Dennis Evans, *Art Handler*
Robert Nielsen, *Art Handler*
Horacio Vega, *Art Handler*
Mark Williams, *Art Handler*

Development

Jane E. Heffner, *Development Officer*
Ruth Schnitzer, *Associate Development Officer, Membership*
Pat Egan, *Assistant Development Officer, Grants*
Victoria Kirsten, *Special Events Coordinator***
Deborah Sauer, *Assistant*
Meg Wigren, *Secretary/Assistant*

Public Relations

Linda Gordon, *Public Relations Officer*
Susan Carlino, *Assistant Public Relations Officer (on leave of absence)*
Steven Schlough, *Assistant Public Relations Officer*
Anne Tishler, *Assistant**
Kathy Witte, *Secretary/Assistant*

Library

May Castleberry, *Librarian*
Arno Kastner, *Cataloguer***
Janette Rozene, *Cataloguer***
Andrew Long, *Work/Study Assistant****
Tim Nolan, *Work/Study Assistant****

*Temporary
**Part-Time

Public Education

Russell Connor, *Head, Public Education*
Helen Katchis, *Assistant*
Debra Viti, *Secretary*
Sharon Fishel, *Lecturer***

Independent Study Program

Ronald D. Clark, *Senior Instructor,*
Independent Study Program
Richard Armstrong, *Senior Instructor,*
Art History/Museum Studies
David Diao, *Instructor***
Yvonne Rainer, *Instructor***
Susan Daitch, *Secretary/Assistant*

Publications and Sales

Doris Palca, *Head, Publications and Sales*
Sheila Schwartz, *Editor*
James Leggio, *Associate Editor*
Sarah Trotta, *Secretary*
Jane Steinberg, *Sales Desk Manager*
Robert Lieber, *Assistant Sales Desk*
Manager
Edward Douglas, *Sales Desk Supervisor***
Karen Schifano, *Sales Desk Supervisor*
Alexandra Elson, *Sales*
Anne Fulper, *Stock Clerk***
Betti-Sue Hertz, *Sales***
George Hirose, *Sales***
Shirley Lyons, *Sales***
Elizabeth Sayles, *Sales***
Billie Tannen, *Sales*
Robert Yeo, *Sales*
Victoria Hoffman, *Sales****

Accounting

Walter E. Eisele, Jr., *Finance Officer*
Laurie Derian, *Assistant Controller*
Louis Qintoni, *Senior Accountant*
Tracy Gross, *Accounts Receivable*
Bookkeeper
Elena Skibinski, *Accounts Payable Clerk*
Jody Erdman, *Accounting Clerk*

Personnel

Ruth Kavesh, *Personnel Officer*
Hillary Blass, *Secretary Assistant*
John Carniso, *System Six Operator*
Carmelo Castro, *Messenger**

Building Maintenance and Security

John Murray, *Operations Officer*
Charles Showers, *Mail Clerk*
Samuel Rodriguez, *Mail Clerk*
Donald A. MacLean, *Chief Engineer*
Carl Lindquist, *Engineer***
Salvatore Magro, *Engineer*
Joseph P. Mahon, *Engineer*
William Mullins, *Engineer*
Steven Norton, *Carpenter*

Robert Ingraham, *Security Officer*
Altamont Fairclough, *Head Guard*
Roy Ashley, *Guard*
Jeffrey Bernard, *Guard*
Douglas Burnham, *Guard*
Albert Coke, *Guard*
Franklin Esannason, *Guard*
Dominic Esposito, *Guard*
Randy Fechter, *Guard*
Howard Fisher, *Guard*
Jeanette Fisher, *Guard*
Arnold Friedman, *Guard*
Darryl Greene, *Guard*
Phillip Irving, *Guard*
Hazell Iverson, *Guard*
Vernon Iverson, *Guard*
Winston L. James, *Guard*
Floyd Johnson, *Guard*
James Keenan, *Guard*
Winston Kelly, *Guard*
Ronald E. Langley, *Guard*
Anthony MacDonald, *Guard*
Louis McLean, *Guard*
Todd McLean, *Guard*
Charles Powe, Jr., *Guard*
Herbert Price, *Guard*
Tyrone Randolph, *Guard*
Emanuel Riley, *Guard*
Oliver Roberts, *Guard*
Phillip Roberts, *Guard*
Sheldon Steiner, *Guard*
Octavio Torres, *Guard*
Cecil Weekes, *Guard*
Patsy Weekes, *Guard*
Burchell Baynes, *Guard**
Philip Morris, *Guard**
Everald Wilson, *Guard**

Restaurant

Stefan Farago, *Manager*
Eseria Trinidad, *Back-of-House Manager*

Interns and Volunteers

July 1, 1981–June 30, 1982

Ellen Abelman
Pam Averick
Agnes Baddoo
Lauren Baker
Britte Benke
Lauren Bogen
Lucinda Bredin
Sharon Brown
Leslie Camhi
Judith Carson
Dawn Chartoff
Leslie Cohl
Deborah Constantine
Julie Cowan
Sarah Crandall
Maryfrances Cunningham
Vera Cvikevich
Anne DeFelice
Tasha Depp
Joan de Vito
Ziba de Weck
James Donnelly
Elizabeth Evans
Meg Feinberg
Matthew Fink
Dana Friis-Hansen
Leith Gaines
Leslie-Anne Gliedman
Meg Golodner
Louis Grachos
Elizabeth Greenberg
George Greos
Nelly Guzman
Susan Harris
Theodore Harris
Anne Hartog
Victoria Hoffman
Peter Holden
Jackie Joachim
Jessie Jacobson
Jane Jansen
Abigail Jones
Ranee Kallish
Kristen Kinney
Andrea Krahmer
Wendy Kremer
Peggy Kuntz
Dana Levinson
Irene Laster

Polly Lubell
 Patricia Lyell
 Shirley Lyons
 Marjorie Magowan
 Emily Marcus
 Joyce Marcus
 Pamela McGreevy
 Erika Munson
 Diana Nelson
 Anne Nesbit
 Eryn Oberlander
 Sheila O'Malley
 Lois Perelson
 Joan Piazza
 Theresa Quintanilla
 Margaret Remsen
 Deborah Sauer
 Gloria Savoy
 Mary Schroeder
 Amy Sloane
 Karen Steifel
 Carol Stein
 Diana Stoll
 Adele Stroh
 Sandra Susman
 Cynthia Sutherland
 Amy Tarr
 Anne Tishler
 Anne Todorchew
 Nina Topolsky
 Mary Villanova
 Gail Wasserman
 Sylvia Zucker

**Whitney Museum of American Art,
Fairfield County, Volunteers**

Francoise Akerblom
 Eve Aries
 Rita Aron
 Henny Aronson
 Barbara Babcock
 Sandra Cassel
 Sandra Cassill
 Ethel Cipri
 Clare Ann Corcoran
 Christiane Covington
 Marsha Dodge
 Alice Ennis
 Janina Finstwait
 Loretta Fox
 Emee Gaither
 Jane Hall
 Priscilla Harrison
 Claire Henriques
 Nancy Hergert
 Irene Hillmann
 Peggy Hynes
 Alice Jaffe
 Gerry Katz
 Mims Keeshan
 Alfred Kraemer
 Ingrid Lief
 Barbara Lobrano
 Susan Malloy
 Carol Marks
 Helaine Miller
 Lisa Monte
 Maggie Moseley
 Florence Rafsky
 Evelyn Roach
 Marjorie Rodemann
 Morna Ryan
 Ellen Shumaker
 Susan Stacey
 Carolyn Timmerman
 Barbara Ucci
 Harriet Van Vliet
 Carolee Weber
 Patricia Whitman
 Sallie Williams
 Charlotte Zone

Membership Desk Volunteers

Helen Halpern, Chairman
 Christopher Appgar
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American Art of the 1930s

Selections from the Collection
of the Whitney Museum of American Art



Cover of the catalogue of "American Art of the 1930s. Selections from the Collection of the Whitney Museum of American Art," a traveling exhibition sponsored by the National Committee; works by Stuart Davis (above) and Reginald Marsh

Design

Peter Oldenburg

Typesetting

Columbia Publishing Company, Inc.

Printing

William J. Mack Company

Photography

Andy Aaron: p. 64

Geoffrey Clements: pp. 5, 9, 11, 15, 23, 26–28, 32, 34, 38, 45,
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